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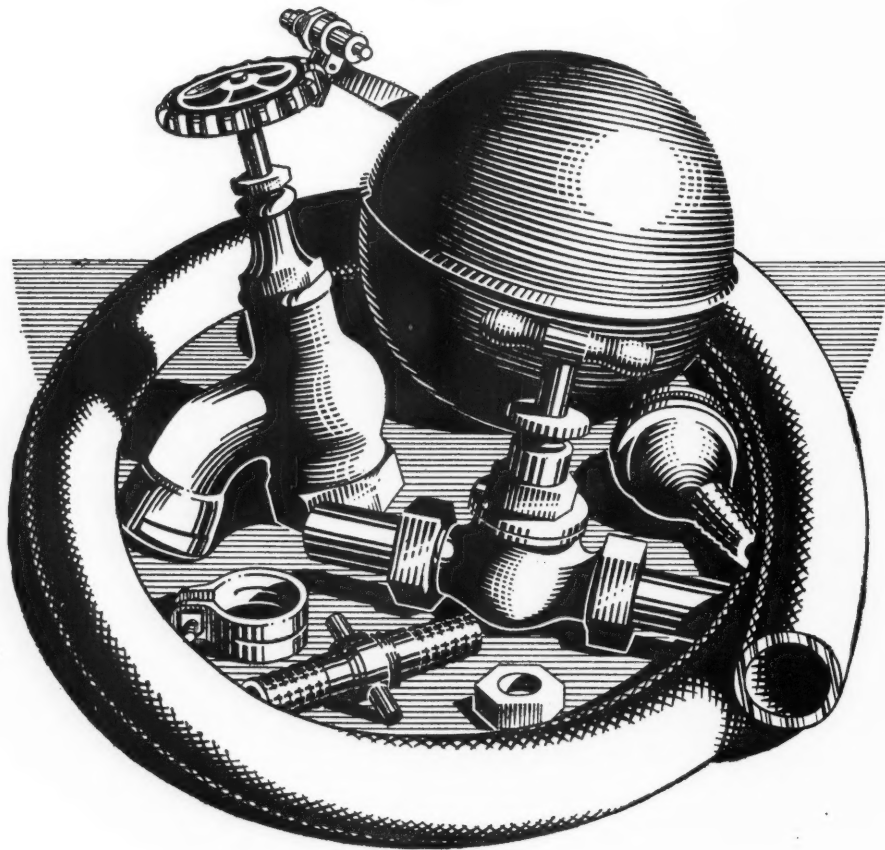
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## THE ARCHITECTURAL REVIEW

OCTOBER 1950

Octobre 1950

Page 215: *Les Peintres de l'Abîme*, par Geoffrey Grigson. La tendance de concevoir un art ou un artiste d'une manière isolée, sans égard au fond culturel de l'époque contemporaine, est une source d'erreur fréquente. Dans cet article, Geoffrey Grigson démontre que notre compréhension de Soane et de Blake a souffert de ce défaut, et décrit les éléments saillants formant l'arrière-plan des œuvres accomplies par eux. Les peintres qu'il discute sont J. H. Mortimer, James Barry et Henry Fuseli—les trois représentants de *Sturm und Drang* dans la peinture anglaise. De ces trois peintres, Fuseli est, bien entendu, le mieux connu; Mortimer n'est connu que des spécialistes, tandis que l'œuvre de Barry n'est appréciée que très insuffisamment par la plupart des gens, qui basent leur opinion de lui seulement sur ses peintures murales ornant la salle de conférences de la Society of Arts. Il est en fait manifeste combien Blake était redevable aux efforts de ces artistes plus anciens, nés, tous les trois, en 1741. Soane aussi avait beaucoup en commun avec eux, et, ainsi que M. Grigson le fait remarquer, 'tout en n'y ayant aucun doute quant au génie individuel de Soane, les œuvres de Barry, Fuseli et Mortimer... manifestent, sous la forme d'un autre art, des perspectives de cette rivière noire rougeoyée de flammes, dans les eaux de laquelle Soane aussi se plongeait.'

Page 221: *Aperçu Brésilien*, par Alf Byden. Depuis une dizaine d'années le Brésil est le point de mire des architectes modernes. Cependant, ainsi que Alf Byden (qui a lui-même travaillé avec Niemeyer) l'explique dans cet article, l'architecture moderne n'est pas acceptée au Brésil d'une façon générale, comme elle l'est, par exemple, en Suède. Il existe, il est vrai, quelques architectes d'un talent tout à fait exceptionnel, mais 'comme dans la majorité des pays, la plupart de ce que l'on y construit ne sort pas du normal.' En outre, les étudiants d'architecture sont encore formés aux écoles des beaux-arts. Ce qui donne à la situation architecturale son cachet spécial, c'est le fait que les classes très opulentes et, jusqu'à un certain point, le Gouvernement, se sont constitués les protecteurs de l'architecture moderne; le résultat en est que presque tous les meilleurs exemples d'édifices modernes sont des bâtiments de luxe; il existe peu de développements en fait de logements ouvriers, et l'urbanisme continue à être considéré comme faisant partie du domaine de l'ingénieur de ponts et de chaussées. Parmi les avantages positifs dont profite au Brésil l'architecte moderne, il faut compter que celui-ci est relativement libre de toute législation restrictive, ce qui lui permet de trouver, d'une façon individuelle, la solution correcte de chaque problème de construction. Du côté esthétique, M. Byden estime que la caractéristique principale de l'architecture moderne brésilienne est représentée par un abord d'une simplicité fondamentale. Son article sert d'introduction à un nombre de projets dessinés par Oscar Niemeyer et Eduardo Reidy, mais non encore construits, et aux photographies du plan de construction de ce dernier pour le district de Pedregulho, paraissant aux pages 249-258 seul projet important de ce genre que le Brésil puisse montrer jusqu'à présent.

Page 233: *L'Appui des Arbres*, par G. Cullen. Par quel moyen y a-t-il lieu d'humaniser l'architecture moderne sans la mettre en marche arrière? En éliminant les arts appliqués, il nous reste plusieurs solutions possibles. Une en serait la sculpture indépendante, c.à.d. la sculpture qui reconnaîtrait en l'édifice moderne un écran diagrammatique, au lieu de prétendre à embellir une partie de la structure même. Une autre solution serait fournie par les arbres—employés non selon la manière du paysagiste traditionnel pour encadrer le tableau, mais plutôt à cause des effets produits lorsque ces arbres donnent directement sur la perspective du bâtiment même, en ombrageant la surface neutre de ses murs, ou en y traçant—sorte de calligraphie subtile—la silhouette de ses branches d'hiver. Cette solution du problème offre bien des avantages, entre lesquels il faut considérer surtout qu'elle s'harmoniserait avec l'agrandissement de 'l'unité de dessin,' du seul édifice au paysage complet ou à la zone urbaine toute entière, que les experts considèrent actuellement comme condition indispensable au progrès. Comme contribution à l'étude, attendue depuis longtemps, sur le rapport entre les arbres et les constructions, LA REVUE publie une introduction de H. F. Clark, donnant une ébauche historique du développement du plantage, suivie d'un aperçu de l'arbre, en tant que motif de décor, à la disposition de l'architecte.

Page 250: *San Giorgio Maggiore*, par Raymond Mortimer. Les bâtiments n'existent pas dans le vide, mais doivent forcément occuper des sites. Ceci, ainsi que nous le rappelle Raymond Mortimer, en est le cas même pour les œuvres de Palladio. San Giorgio Maggiore est loin d'être un dessin parfait—en théorie. Cependant, posé sur son site, ainsi que nous le contemplons au delà des eaux de la Lagune, ses défauts mêmes se transforment en vertus; de plus, l'agglomération toute entière des édifices situés sur l'île sert d'exemple à cet art si difficile et pourtant si nécessaire d'ajouter une construction à une autre, en employant un style et du matériel différents, de manière à obtenir cette juste combinaison qui donne l'équilibre sans avoir recours à la symétrie.

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Octobre 1950

Seite 215: *Maler der Hölle* von Geoffrey Grigson. Die Tendenz einen Kunstzweig oder einen Künstler als Einzelercheinung zu betrachten, losgelöst vom

kulturellen Hintergrund seiner Zeit, hat zu unzähligen Fehlschlüssen und Irrtümern geführt. Geoffrey Grigson beweist im vorliegenden Aufsatz, dass unsere Auffassung von Soane und Blake unter diesem Umstand gelitten hat; er gibt eine lebendige Darstellung der Zeit, in der beide Künstler geschaffen haben. Die Maler, auf deren Wirken er eingeht, sind J. H. Mortimer, James Barry und Henri Fuseli, die drei Vertreter des 'Sturm und Drang' in der englischen Malerei. Unter diesen dreien ist Fuseli der weitaus bekannteste; nur Spezialisten sind über Mortimer unterrichtet, während die meisten von Barry's Werk eine durchaus ungenügende Vorstellung haben, da sie im besten Fall seine Wandbilder in der Society of Arts kennen. Der Zusammenhang zwischen Blake und diesen drei älteren Künstlern—alle drei sind im Jahre 1741 geboren—ist überzeugend. Aber auch Soane hat viel Gemeinsames mit ihnen. Geoffrey Grigson betont: 'obgleich Soanes Eigenart und Bedeutung keinem Zweifel unterliegen, so offenbaren die Arbeiten von Barry, Fuseli und Mortimer etwas von jenem dunklen, von Flammen geröteten Strom, in den auch Soane tief untergetaucht ist.'

Seite 221: *Überblick über Brasiliens Architektur* von Alf Byden. Während eines Jahrzehnts stand Brasilien im Ruf das gelobte Land für moderne Architektur zu sein. Aber moderne Architektur hat sich, wie Alf Byden (der selbst mit Niemeyer zusammen gearbeitet hat) in diesem Aufsatz ausführt, keineswegs allgemein in Brasilien durchgesetzt, wie dies etwa in Schweden der Fall ist. In Brasilien gibt es einige ausserordentlich begabte Architekten, 'aber das meiste, das dort gebaut wird, hat wenig mit Kunst zu tun.' Ueberdies werden Architekturstudenten nach wie vor in allgemeinen Kunstschulen ausgebildet. Was der Baukunst in Brasilien ihren besonderen Charakter gibt, ist der Umstand, dass die sehr vermögende Oberschicht und bis zu einem gewissen Grade die Regierung ihre Förderer sind, mit dem Ergebnis, dass die meisten der guten modernen Gebäude Luxusbauten sind; Arbeiterwohnungen zeigen eine sehr geringe Verbesserung und Stadtplanungen werden als zum Arbeitsbereich des Verkehrs-Ingenieurs gehörend angesehen. Zu den positiven Vorzügen in Brasilien gehört die relative Freiheit von Beschränkungen, die vom Gesetz festgelegt sind; dies ermöglicht dem Architekten strukturelle Probleme in individueller Art zu lösen. Streben nach Einfachheit erscheint Alf Byden als charakteristischer Zug des neuen Bauens in Brasilien. Er untersucht im wesentlichen eine Reihe von Entwürfen von Oscar Niemeyer und von Edoardo Reidy, die noch nicht ausgeführt sind, ausserdem veröffentlicht er Abbildungen von Reidys Plänen von Gemeinschaftsbauten in Pedregulho (Abbildungen auf Seite 249) bisher der einzige bedeutende Plan dieser Art, den Brasilien aufweisen kann.

Seite 233: *Bäume als Teil des architektonischen Gesamtbildes* von G. Cullen. Auf welche Weise kann moderne Architektur vermenschlicht werden, ohne dass man genau die entgegengesetzte Wirkung erzielt? Eine Reihe von Möglichkeiten ist vorhanden, obgleich Handarbeit ausgeschaltet ist. Dazu gehört freistehende Plastik, d.h. Plastik, die das Gebäude als diagrammatischen Schrein auffasst

и не только на это, а на весь вид здания, а не только на его отдельные части. Автор ставит вопрос о том, как можно "очеловечить", т. е., оживить новейшую архитектуру, не отступая от основных ее предпосылок. Если даже отбросить как средство украшения прикладное ремесло, то и тогда остается еще несколько возможностей. Одной из них является свободно отстоящая от поверхности стены скульптура, для которой здание новейшего стиля является только рамкой, а не поглощающим объектом, в который она входила бы как неотъемлемая часть для украшения. Другой возможностью является использование живых деревьев, но только не обычным образом как обрамления здания, а скорее ради их прямого эффекта на самый вид постройки, покрывая узором своим гладкую поверхность стен, или наводя на нее, словно каллиграфическое письмо, силуэты зимних безлистных ветвей. Второе решение задачи имеет много преимуществ, из которых немаловажным является то, что оно помогает увязать отдельные постройки в единую архитектурную группу, сельскую или городскую, памятуя, что современная архитектурная мысль не зря прогресса вне такого единства. Настоятельная потребность в изучении соотношения между архитектурой и древонасаждениями чувствовалась уже давно. Настоящий очерк, посвященный деревьям в роли архитектурного мотива, которым может располагать зодчий, следует за статьями того же автора в нашем журнале, посвященной истории древонасаждений.

Seite 259: *San Giorgio Maggiore von Raymond Mortimer*. Gebäude existieren nicht im unendlichen Raum, sie sind an einen bestimmten Platz gebunden. Dies gilt selbstverständlich auch für Palladios Bauten. Auf dem Papier betrachtet, ist San Giorgio Maggiore keineswegs ein vollkommener Entwurf. Aber vom Platze auf dem die Kirche steht ausgehend, über die Lagune gesehen, werden seine Schwächen zu ebenso viel Vorzügen. Ja noch mehr, die gesamte Gruppe von Gebäuden beweist die ebenso schwierige wie notwendige Kunst 'Gebäude verschiedenen Stils und aus verschiedenem Material zusammen zu gruppieren und ohne Symmetrie Gleichgewicht zu schaffen.'

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Октябрь 1950 г.

#### КРАТКОЕ СОДЕРЖАНИЕ СТАТЕЙ

Стр. 215. **ДЖЕФРИ ГРИГСТОН. ЖИВОПИСЦЫ "ПРОПАСТИ"**.

Склонность рассматривать отдельного артиста или отдельное искусство изолированно, независимо от современной ему социально-культурной обстановки,

часто является причиной их ошибочного понимания. Автор показывает как от этой тенденции пострадало наше понимание таких больших художников как Саун и Блэйк, заполняя в то же самое время чрезвычайно важные пробелы в нашем знании их окружения и того влияния, которое оно имело на их художественные достижения. Далее он разбирает трех представителей "эпохи бурных исканий" ("Sturm und Drang") в английской живописи, а именно, Дж. А. Мортимера, Дж. А. Бари и Хенри Фюзели. Из них, разумеется, Фюзели является наиболее известным. Мортимер, в сущности говоря, известен только специалистам, а насчет Бари большинство имеет весьма недостаточное представление, основанное на его стенной живописи в лекционном зале Королевского Общества Искусств (Роял Сосайети ов Арте) в Лондоне. Очевидно, однако, что Блэйк во многом обязан этим трем своим предшественникам (все три родились в 1741 г.). Что же касается Сауна, то у него с этими тремя художниками было много общего. Автор утверждает, что хотя в индивидуальности дарования Сауна не может быть сомнений, несомненно также и то, что Мортимер, Бари и Фюзели отображают в своем искусстве разветвления "черной реки, обогащенной пламенем, которым Саун был также облит".

Стр. 221. **АЛФ БАЙДЕН. БРАЗИЛЬСКОЕ ОБОЗРЕНИЕ.**

Приблизительно в течение десятилетия Бразилия являлась центром внимания архитекторов, следующих новейшему стилю. Несмотря на это, как отмечает автор, который сам работал в этой стране вместе с Нимайером, нельзя сказать, что этот стиль получил в Бразилии такое же всеобщее признание, какое он получил в Швеции. Большинство бразильских архитекторов, помимо нескольких, исключительно даровитых, "просто строит". Более того, архитектурное образование целиком сосредоточено в школах изящных искусств. Причиной особого характера бразильской архитектуры является то, что бразильские богачи, а отчасти и правительство, являются меценатами новейшего стиля. Поэтому большинство лучших модернистских зданий построено для богатых людей; строительство же домов для рабочего класса очень мало продвинулось вперед в архитектурном отношении. Что же касается градостроительства, то оно все еще считается делом инженерно-градостроительного характера. Положительной стороной новейшей бразильской архитектуры является относительная свобода от ограничений строительного законодательства, дающая возможность архитектору давать строго подходящее к данному случаю индивидуальное решение строительных задач. В эстетическом отношении основной характерной чертой новейшего бразильского зодчества является, по мнению автора, фундаментальная простота подхода. Настоящая статья служит введением к ряду проектов Оскар'а Нимайера и Эдуардо Реди, как осуществленных так и еще не осуществленных, а также к фотографиям группы зданий (т. н. "соседства") в Педрегальхо, по проекту Реди, помещенным на стр. 249, являющейся пока что единственной схемой такого рода в Бразилии.

Стр. 233. **Х. Ф. ИЛАН. ЖИВЫЕ ДЕРЕВЬЯ КАК СОСТАВНАЯ ЧАСТЬ ЗДАНИЯ.**

Автор ставит вопрос о том, как можно "очеловечить", т. е., оживить новейшую архитектуру, не отступая от основных ее предпосылок. Если даже отбросить как средство украшения прикладное ремесло, то и тогда остается еще несколько возможностей. Одной из них является свободно отстоящая от поверхности стены скульптура, для которой здание новейшего стиля является только рамкой, а не поглощающим объектом, в который она входила бы как неотъемлемая часть для украшения. Другой возможностью является использование живых деревьев, но только не обычным образом как обрамления здания, а скорее ради их прямого эффекта на самый вид постройки, покрывая узором своим гладкую поверхность стен, или наводя на нее, словно каллиграфическое письмо, силуэты зимних безлистных ветвей. Второе решение задачи имеет много преимуществ, из которых немаловажным является то, что оно помогает увязать отдельные постройки в единую архитектурную группу, сельскую или городскую, памятуя, что современная архитектурная мысль не зря прогресса вне такого единства. Настоятельная потребность в изучении соотношения между архитектурой и древонасаждениями чувствовалась уже давно. Настоящий очерк, посвященный деревьям в роли архитектурного мотива, которым может располагать зодчий, следует за статьями того же автора в нашем журнале, посвященной истории древонасаждений.

Стр. 259. **РЕЙМОНД МОРТИМЕР. САН ДЖИОРДЖИО МАДЖИОРЕ.**

Здания стоят не в пустоте, а в определенной местности. Автор напоминает нам, что даже работы Палладио не составляют здесь исключения. Как проект на бумаге, Сан Джигорджио Маджигоре отнюдь не без недостатков. Когда же видишь само здание, возвышающееся над поверхностью воды в Лагуна, то становится понятным, что то, что на бумаге казалось недостатками, в реальном осуществлении, в реальной обстановке только прибавляет к красоте сооружения. Более того, весь архитектурный вид острова являет пример трудного, но столь необходимого, искусства прибавления одного здания к другому, используя различные стили и различные материалы, так чтобы достичь равновесия, не прибегая к симметрии.

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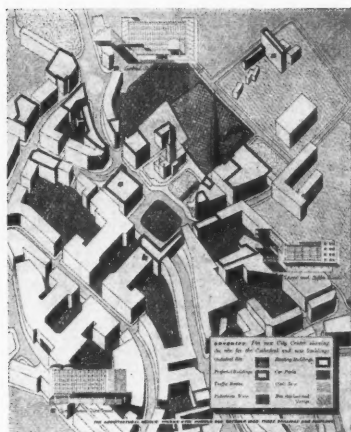
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# THE ARCHITECTURAL REVIEW

Volume 108 Number 646 October 1950



The Cover is an air view of the centre of the new Coventry. The institution of a competition for the design of a new cathedral presents a unique opportunity, which is further commented upon on page 214. It will be remembered that Sir Giles Gilbert Scott was originally appointed architect for the cathedral, but resigned in 1947 following the Royal Fine Art Commission's expression of dissatisfaction with his design.

## 214 Frontispiece: Coventry

**215 Painters of the Abyss by Geoffrey Grigson** The tendency to see one art or one artist in isolation, divorced from the cultural background of the time, is a frequent source of error. In this article Geoffrey Grigson shows that our understanding of both Soane and Blake has suffered from it, and fills in a highly important part of the background to their achievement. The painters whom he discusses are J. H. Mortimer, James Barry and Henry Fuseli—the three representatives of *Sturm und Drang* in English painting. Of the three, Fuseli is of course the best known; Mortimer indeed is unknown to any but specialists, while of Barry's work most people have only a quite inadequate notion, based on his murals in the lecture hall of the Society of Arts. The indebtedness of Blake to these older men—all three were born in 1741—is self-evident. But Soane, too, had much in common with them: as Mr. Grigson says, 'if there is no doubt of Soane's individual genius, the works of Barry, Fuseli and Mortimer... do, in another art, display vistas of that black river reddened with flame into which Soane was also dipped.'

**221 Report on Brazil by Alf Byden** For about a decade Brazil has been the cynosure of modern architects. Yet modern architecture, as Alf Byden (a Swedish architect who has worked with Niemeyer) points out, is by no means generally accepted there, as it is in Sweden: there are a few architects of quite exceptional gifts, but 'most of what is being built is, as in most countries, just building.' Moreover, architectural students are still trained in beaux arts

schools. What gives the architectural scene in Brazil its special character is the fact that the very wealthy and (to some extent) the government have constituted themselves the patrons of modern architecture; the result has been that most of the best modern buildings belong to luxury types; there are very few developments in working-class housing, and town planning is still regarded as the province of the traffic engineer. Among the modern architect's positive assets in Brazil is a relative freedom from restrictive legislation, which allows him to work out the proper individual solution to every structural problem. On the aesthetic side, Mr. Byden finds a fundamental simplicity of approach to be the underlying characteristic of modern Brazilian architecture. His article forms an introduction to a number of projects designed by Oscar Niemeyer and Affonso Reidy, but not yet built, and to photographs of the latter's Pedregulho neighbourhood scheme which appears on pp. 249-258, and is the only important scheme of this kind Brazil can yet show.

**223 Architectural Preview from the Drawing Boards of Affonso Reidy and Oscar Niemeyer**

**233 Trees Incorporated by Gordon Cullen** By what means is modern architecture to be humanized without putting it into reverse? Applied handicrafts having been ruled out, we are still left with several possible answers. One of them is free-standing sculpture—sculpture, that is, that acknowledges the modern building's nature as a diagrammatic screen, instead of embellishing a part of the fabric itself. Another answer is provided by trees—by trees employed not in the manner of the traditional landscapist to frame the picture, but rather for the sake of the effects resulting when they impinge directly on the view of the building itself, patterning the neutral surface of its walls with shadow or writing on it with the delicate calligraphy of the silhouette of winter branches. This is a solution of the problem with many recommendations, not the least being that it ties in with that enlargement of the unit of design from the single building to the whole landscape or townscape that contemporary thought insists on as the condition of progress.

**249 New Neighbourhood at Pedregulho Architect: Affonso Reidy**

**259 San Giorgio Maggiore by Raymond Mortimer** Buildings do not exist *in vacuo*; they occupy sites. This, as Raymond Mortimer reminds us, is true even of the works of Palladio. San Giorgio Maggiore is by no means a faultless design—on paper. But on its site, seen across the waters of the Lagoon, its very faults turn into virtues; what is more, the whole group of buildings on the island exemplifies that most necessary though difficult art 'of adding one building to another, using a different style

and a different material, so as to achieve balance without recourse to symmetry.'

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THREE SHILLINGS AND SIXPENCE

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**coventry cathedral** The competition for a new cathedral for Coventry is now under way. But even if everything this time goes according to plan, long before the citizens of Coventry get their new cathedral they will have a new city—a modern city. Two of its buildings are shown on this page, the Central College of Art and Technology above, and a block of shops on which work has already begun, below. Both were designed by the city architect, D. E. E. Gibson, and his deputy, F. B. Pooley; both, as the cover shows, will form part of the setting of the cathedral. Is that cathedral to be, as the Harlech Commission advised, “in the English Gothic tradition and of red sandstone”? Or is it—as setting, sense and (surely) sentiment demand—to be the first great church of the twentieth century to owe no allegiance to any earlier age, a fitting symbol of the faith and aspirations of the people of Coventry?



# PAINTERS OF THE ABYSS

Mortimer and James Barry were born in the same year as Fuseli. They are the three representatives of *Sturm und Drang* in English painting—the parallel to Soane in architecture. But whereas Soane and Fuseli are by now fairly well known in terms of the characteristics of that style, Mortimer is unknown to any but specialists, and of Barry the public has only a very inadequate notion, derived from his cycle of wall-paintings at the Society of Arts and hardly anything else. Mr. Grigson establishes in the following article their true position in British art and characterizes for the first time their excessive, tormented and savage style.

'WHILE SIR JOSHUA was rolling in Riches,' Blake put down, 'Barry was poor & unemploy'd except by his own energy; Mortimer was call'd a madman, and only portrait painting applauded and rewarded by the Rich and Great. Reynolds and Gainsborough blotted and blurred one against the other and divided all the English world between them. Fuseli, indignant, almost hid himself. I am hid.'

Blake is now revealed. Fuseli is a quarter revealed. Barry and Mortimer continue to be hidden; and it is the object of this note, less to readjust the excessive praise and the complacent and by now fashionable acceptance of Blake as an artist, than to illustrate something of three remarkable artists, to say something of that uneasy and violent neo-classicism in the eighteenth century, which is concealed for us behind the delicate silks and the broad red coats of Reynolds. Moreover, a common meeting-place of Barry, Fuseli and Mortimer (and for that matter of Flaxman, and of Blake in his illustrations to *Night Thoughts* and *The Grave*) is—one might have expected it—that museum in which the architect Soane darkly crowded the miscellaneous fragments of his taste. Fuseli's 'Italian Count' hangs upon one of the folding screens. Mortimer's engraved characters out of Shakespeare, products of what Redgrave calls his 'unbridled imagination,' glare out on to the staircase; and Soane acquired also a dozen of his drawings. Barry is present, not alas, in a picture (his pictures would have been a trifle large for the crowded cabinet), but in two sketches from Milton. There is plenty else by other painters within Lincoln's Inn Fields. But between Soane and this trio there are common elements; and all four since their deaths have been treated in much the same manner. The painting has been hidden (Fuseli's pictures have drained away, most of them, into the Swiss collections), the architecture has been distorted, or destroyed. Soane, like Blake, has been presented rather too much as the extraordinary individual, out of his time. All that Dr. Pevsner and Mr. John Summerson say of him, for example, may be true—the amazingly *personal* blend of Baroque grandeur of composition with Grecian severity of detail, his architecture's 'singularity,' 'emaciated melancholy,' 'contraction,' 'tension,' and 'emotional eloquence.' Indeed one may feel in his works a severe horror, a nightmareishness the more powerful because they are plastic rather than scenic like so many English buildings. But if there is no doubt of Soane's individual genius,

the works of Barry, Fuseli and Mortimer (sometimes, I agree, absurdly) do, in another art, display vistas of that black river reddened with flame into which Soane was also dipped.

One may observe, first of all, that Blake, Flaxman and Stothard, in whom the gentle and the sentimental proliferate, belong to a later generation. They were younger than Soane, much younger than Barry, Mortimer and Fuseli, all three of whom were born in 1741. So by time and by character these earlier men were able to grow into a keen-minded forcefulness little touched by the æsthetic or the Christian sentimentalism which purled through the century. Or purled across the century as though deliberately to conceal by its pretty flow that turmoil contradicting human certitudes, which Dante, Shakespeare, Michelangelo, Milton and others had detected and explored.

Of the three, Fuseli emerged the fiercest and strangest, the most endowed with forceful intellect and an energetic ruthlessness, and an intellectual greed of the passions which could not be satisfied. It would be wrong to call any of the three 'romantics' in the common use, but they share in the sense of the turmoil, of the black and red river, of the black and cavernous and jagged abyss within which we walk and fight, which was now felt again in the second half of the century, and which at this time was commensurately and fully expressed in painting only by Goya (born five years after Fuseli), and in his lesser way by Fuseli himself. Fuseli was one of those great figures who suffer by a division of calling. He begins as writer and intellectual, respected by Herder and Goethe, who also knew that abyss; he becomes a painter, partly under the prompting of Sir Joshua Reynolds, within the old rule (from which he never entirely frees himself) of *ut pictura poesis*; and having one of the finest intellects in Europe he finds himself disappointed both with his own powers of expression and, as I say, with the sentimental course of mankind within his lifetime. 'I feel,' he complained as an old man, 'that I have had powers given to me by the Deity to exert or even develop. I am capable of doing ten times more than I have done.' Where Goya extracted visions out of himself and of the humanity around him, Fuseli, despising the temporal except as an aid, sought to record visions out of his own experience of life and out of the similar experience recorded by those whom he considered the deepest artists or deepest writers of the world. He came to England since in England it seemed to him that the intellect and

the imagination were freest and boldest in their march; and for the sake of Shakespeare and Milton. New to London, he wrote to one of his friends in 1765, of an excessive quality in English literature, that 'the Englishman eats roast beef, plum pudding, drinks port, claret; so if you want to make him out, you must open the gates of hell with Milton's hand, you must convulse his ear or his side with Shakespeare's buskin or sock, or lift him above the stars with Dryden's Cecilia or lower him to the melancholy of the tomb with Gray. Middle tones, were they sweet as honey or lovely as the dawn, send him to sleep.'<sup>1</sup> When he was in Rome in the seventies, his future course as a painter was decided upon; and when, in those swift and violent sketches preserved in an album in the British Museum and another in the Kunsthau in his native Zürich, he was recording his ideas for pictures out of Shakespeare and Dante and Germanic legend, Fuseli in all his pride of thirty-two was pictured well enough by his friend Lavater, in a letter to Herder. He was immensely imaginative, extreme, original; he was Shakespeare's painter, proclaimed by Reynolds (wrote Lavater) as one who would be the greatest painter of his time; he was boundless in wit: 'He has devoured all Greek, Latin, Italian and English poets. His look is lightning, his word is thunder, his jest death and his vengeance hell. His neighbourhood is unbearable. He cannot write one ordinary ode. He draws no portrait but all his lines are truth and yet caricature. Pride and nonchalance silence far around every mouth that would ask something of him, yet he beggars himself in a twinkling by giving unasked.'<sup>2</sup> In Rome he knew Piranesi in his old age. Piranesi—they have much in common—is reputed to have looked at one of his drawings and exclaimed 'This is not called designing, but *building a man*!'<sup>3</sup>

The sense that Fuseli had of Shakespeare, of Milton, of Dante, of Aeschylus, of Homer, which he recorded in line and upon canvas, had its peculiarity, yet was also that new sense common enough in critical interpretation. If Pope had made Homer elegant, he had said that 'Homer hurries and transports us with a commanding impetuosity,' just as Johnson was to write in his life of Pope of Homer's 'awful simplicity, his artless grandeur, his unaffected majesty,' or as Edward Young was to write of Homer 'drinking at the breast of nature.' Johnson wrote many things of Milton which embody the spirit of Fuseli's interpretation, that 'the malignity of Satan foams in haughtiness and obstinacy,' that

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Fuseli, running level at least with the keenest minds in England or abroad, owed his insights as much to himself as to anyone else in his own generation. If his friend Thomas Francklin comes to give a new rank to Aeschylus, little appreciated in earlier years of the century, comes to celebrate his sublimity and his 'wild fierceness,' he was as likely, I may hazard, to owe it to Fuseli, twenty years his junior, as to himself. Fuseli was not an Englishman of the late eighteenth century, the nineteenth, or the Edwardian and Georgian times of the twentieth. Like a Webster or a Tourneur, like Goya, he went, as the saying is, too far. It is not so much that he painted 'high history,' since he avoided the stiff, extensive banalities of the history piece, but—that his look was lightning, his word thunder, his jest death, his vengeance hell. He revealed what was better hid, when violent passions were being covered pathetically with silk. Perhaps this is what Blake means in calling him both Turk and Jew. Even Haydon reacted against him for such reasons. He called Fuseli the 'greatest inventor in art since Julio Romano.' But, he went on, 'in the modes of conveying his thoughts by form, colour, light and shadow, and above all, nature, he was a monster in design; his women are all strumpets, and his men all banditti, with the action of galvanized frogs, the dress of mountebanks, and the line of pestilential putridity.' Still he tempered this by admitting that 'no man had the power like Fuseli of rousing the dormant spirit of youth; and there issued from his inspirations a nucleus of painters, who have been the firmest supporters of the British School.'<sup>4</sup>

Fuseli knew his nature and used it; there is some substance in the reaction against his excess, it is true, but it reminds one a little of Yeats's contempt for that lower middle-class who 'contemplate all creative power as the eunuchs contemplate Don Juan as he passes through Hell on the white horse.'

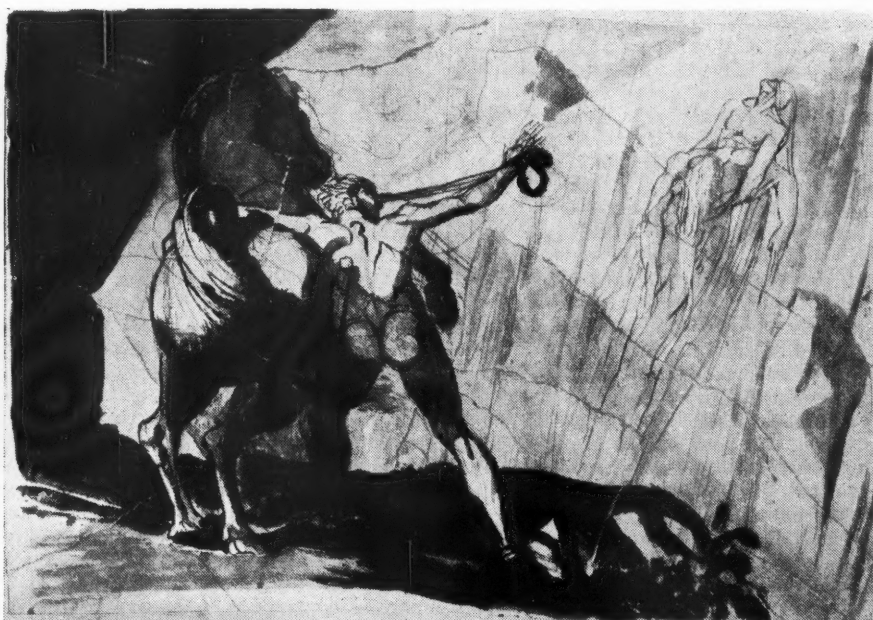
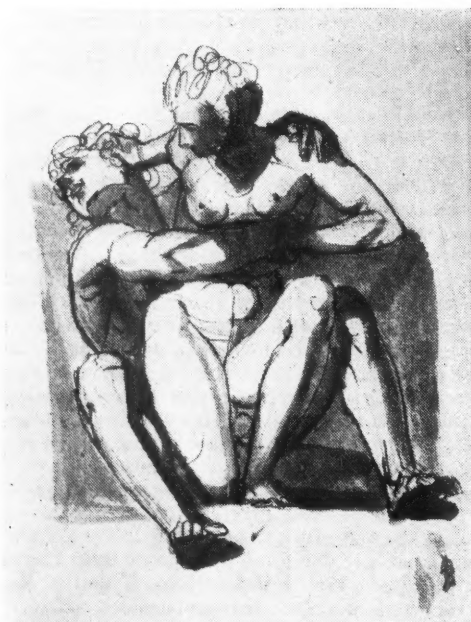
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<sup>4</sup> *Painting*, in the 7th edition of the *Encyclopædia Britannica*.

<sup>1</sup> Heinrich Füssli, *Briefe*, ed. Walter Muschg. 1942. p. 110.

<sup>2</sup> *Briefe*, p. 168.

<sup>3</sup> *Monthly Mirror*, January 1801.



Two drawings from Fuseli's Roman sketch-book at the British Museum. As the drawings were done while Fuseli was in Rome, that is between 1770 and 1779, they show how surprisingly early he was in command of his tense, over-charged and sensational style. The right-hand picture represents Odin with his black steed invoking the prophetess at the entrance to Hell, a scene from Thomas Gray's *Descent of Odin*.



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But as one turns from page to page of his Roman drawings, as one contemplates the bluish-white flesh of his strange women flushed with pink and enlivened by the red of lips and nipples, the nipped horror of his witch drawing out a mandrake, the wrinkled weirdness of his 'Weird Sisters,' the diablerie of the night moths which flutter away from his tense virgins, or his winged, white demons with pink eyes, one must acknowledge an artist and an inventor of deep power and ruthlessness. He was boldly, originally of his time. His witches, his magicians, his elves and fairies and winged creatures drawn out of his entomological knowledge, because they are vital, awaken the imagination, to use Hurd's phrase in his *Letters on Chivalry and Romance* (1762), instead of being the later frail creatures of romanticism who tickle only the sentimental fancy. Within the broken shell of a neo-classic discipline, he releases energetic and elemental feelings: 'We are more impressed by Gothic than by Greek mythology, because the bands are not yet rent which tie us to its magic.'<sup>5</sup> Fuseli no doubt might also have thought of Fuseli when he wrote that 'Grandeur of conception will predominate over the most vulgar materials—if in the subjects of Jesus before Pilate, by Rembrandt, and the Resurrection of Lazarus, by Lievens, the materials had all been equal to the conception, they would have been works of superhuman power.'<sup>6</sup> But still there is power enough in his own works. They answer his own early question, when he asked, in his still uncertain English, whether the 'reptile joys of a bee' can 'rival the lion's colossal pleasures.'

Like Fuseli, Mortimer (who died when he was only thirty-eight) lived anything but a sentimental life. Strong, good-looking, extravagant, dissipated, a 'fascinating and dangerous companion,' according to the accounts, he disliked portrait-painting, and preferred passionate and violent subjects, preferred (like Fuseli) the realization of Caliban, for example, or of Hercules slaying the hydra. He dealt in Shakespeare, in *Don Quixote*, in witchcraft, and in monsters. Cunningham romanticizes his childhood on the Sussex coast, at Eastbourne (where his father, like the guilt-haunted Crabbe's, was a collector of customs), his familiarity with storm, and his knowledge of smuggling. 'To this rough sea-coast academy much of that peculiarity which marks the works of Mortimer may be traced; with a certain dash of savage grandeur, it communicated to his style a wild freedom unknown at that period in the productions of the English school.'<sup>7</sup>

Indeed, his painting, drawing, engraving were over by the time Fuseli returned from Rome and settled at last to his career in London. Fuseli was harsh towards Mortimer in his edition of Pilkington. He saw in him too much of Salvator Rosa, and too much no doubt of the Baroque in the vigorous wriggling of his line. In his monsters and in much else Fuseli would have found only the capricious. Capricious horror he detested, whether in Rosa ('his line is vulgar: his magic visions, less founded on principles of terror than on mythologic trash and caprice, are to the probable combinations of nature, what the paroxysms of a fever are to the flights of a vigorous fancy') or in Dürer ('his Knight attended by Death and the Fiend is more capricious than terrible.')

Still they drank to different depths out of the same brew and looked together into the abyss. Mortimer, as well as Fuseli, felt that abyss in Shakespeare; and felt it also in Cervantes. Like Fuseli he wildly, demoniacally lit up the eyes, accentuated them in shade, filled them with the gleam of interior flame and power. There is something of the terrible in such etchings after his designs as the 'Death on a Pale Horse' and 'A Monumental Design.' There is more than caprice in the drawing (in an album in the British Museum which belonged, like so many of his draw-

<sup>5</sup> *Aphorisms on Art*. Hurd maintained of 'The Faerie Queene' that Spenser had two expedients, whose purpose was 'to ally two things in nature incompatible, the Gothic, and the classic unity' which is just the alliance so many eighteenth century painters, poets and architects tried to establish—Fuseli himself, or Gray in his Northern poems (which gave Fuseli some of his subjects), or Soane.

<sup>6</sup> *Aphorisms on Art*.

<sup>7</sup> Cunningham's *Lives*, vol. V., 1835, p. 188.

## CALIBAN.



Two drawings by J. H. Mortimer, who died in the year Fuseli came back from Italy. The seated nude represents Don Quixote in the Sable Mountains.

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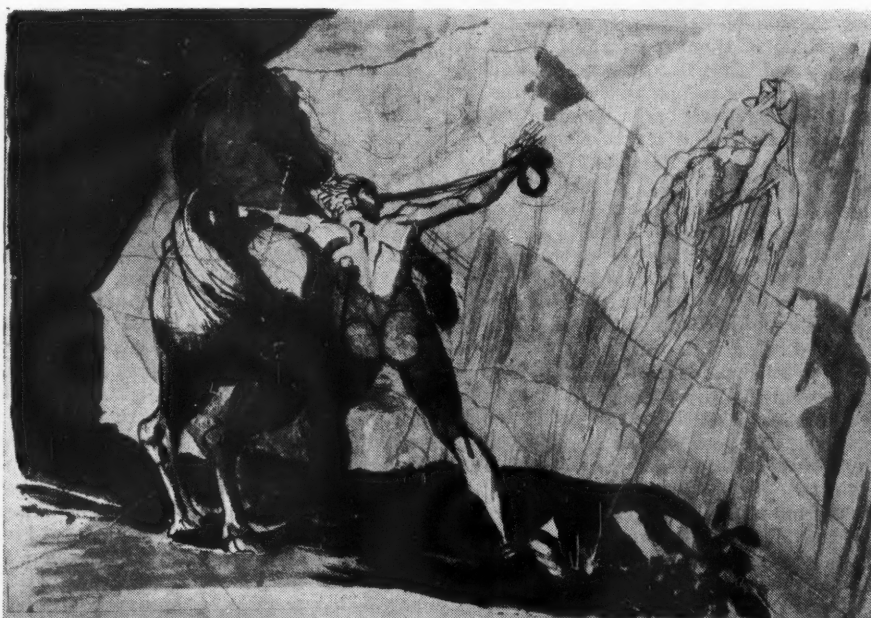
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of Skelton Castle; no doubt when Fuseli stood on a high rock on the Pembrokeshire coast crying 'Grand, grand, Jesu Christ, how grand!' Lawrence (a divided man who understood Fuseli and owned many of his pictures) was quite right in sketching him as Milton's Satan gazing down into the abyss. He was more inclined with Milton's hand to open the gates of Hell than the gates of Heaven. He was inclined not merely to acknowledge, but too much to enjoy the terrible.

But as one turns from page to page of his Roman drawings, as one contemplates the bluish-white flesh of his strange women flushed with pink and enlivened by the red of lips and nipples, the nipped horror of his witch drawing out a mandrake, the wrinkled weirdness of his 'Weird Sisters,' the diablerie of the night moths which flutter away from his tense virgins, or his winged, white demons with pink eyes, one must acknowledge an artist and an inventor of deep power and ruthlessness. He was boldly, originally of his time. His witches, his magicians, his elves and fairies and winged creatures drawn out of his entomological knowledge, because they are vital, awaken the imagination, to use Hurd's phrase in his *Letters on Chivalry and Romance* (1762), instead of being the later frail creatures of romanticism who tickle only the sentimental fancy. Within the broken shell of a neo-classic discipline, he releases energetic and elemental feelings: 'We are more impressed by Gothic than by Greek mythology, because the bands are not yet rent which tie us to its magic.'<sup>5</sup> Fuseli no doubt might also have thought of Fuseli when he wrote that 'Grandeur of conception will predominate over the most vulgar materials—if in the subjects of Jesus before Pilate, by Rembrandt, and the Resurrection of Lazarus, by Lievens, the materials had all been equal to the conception, they would have been works of superhuman power.'<sup>6</sup> But still there is power enough in his own works. They answer his own early question, when he asked, in his still uncertain English, whether the 'reptile joys of a bee' can 'rival the lion's colossal pleasures.'

Like Fuseli, Mortimer (who died when he was only thirty-eight) lived anything but a sentimental life. Strong, good-looking, extravagant, dissipated, a 'fascinating and dangerous companion,' according to the accounts, he disliked portrait-painting, and preferred passionate and violent subjects, preferred (like Fuseli) the realization of Caliban, for example, or of Hercules slaying the hydra. He dealt in Shakespeare, in *Don Quixote*, in witchcraft, and in monsters. Cunningham romanticizes his childhood on the Sussex coast, at Eastbourne (where his father, like the guilt-haunted Crabbe's, was a collector of customs), his familiarity with storm, and his knowledge of smuggling. 'To this rough sea-coast academy much of that peculiarity which marks the works of Mortimer may be traced; with a certain dash of savage grandeur, it communicated to his style a wild freedom unknown at that period in the productions of the English school.'

Indeed, his painting, drawing, engraving were over by the time Fuseli returned from Rome and settled at last to his career in London. Fuseli was harsh towards Mortimer in his edition of Pilkington. He saw in him too much of Salvator Rosa, and too much no doubt of the Baroque in the vigorous wriggling of his line. In his monsters and in much else Fuseli would have found only the capricious. Capricious horror he detested, whether in Rosa ('his line is vulgar: his magic visions, less founded on principles of terror than on mythologic trash and caprice, are to the probable combinations of nature, what the paroxysms of a fever are to the flights of a vigorous fancy') or in Dürer ('his Knight attended by Death and the Fiend is more capricious than terrible.')

Still they drank to different depths out of the same brew and looked together into the abyss. Mortimer, as well as Fuseli, felt that abyss in Shakespeare; and felt it also in Cervantes. Like Fuseli he wildly, demoniacally lit up the eyes, accentuated them in shade, filled them with the gleam of interior flame and power. There is something of the terrible in such etchings after his designs as the 'Death on a Pale Horse' and 'A Monumental Design.' There is more than caprice in the drawing (in an album in the British Museum which belonged, like so many of his draw-

<sup>5</sup> *Aphorisms on Art*. Hurd maintained of 'The Faerie Queene' that Spenser had two expedients, whose purpose was 'to ally two things in nature incompatible, the Gothic, and the classic unity' which is just the alliance so many eighteenth century painters, poets and architects tried to establish—Fuseli himself, or Gray in his Northern poems (which gave Fuseli some of his subjects), or Soane.

<sup>6</sup> *Aphorisms on Art*.

<sup>7</sup> Cunningham's *Lives*, vol. V., 1835, p. 188.

## CALIBAN.



Two drawings by J. H. Mortimer, who died in the year Fuseli came back from Italy. The seated nude represents Don Quixote in the Sable Mountains.

ings, to Payne Knight) of a man fighting with a monster made more monstrous by the concealment of his features.

One of his Shakespearian etchings—of Richard II—illustrates exactly how rawly and newly Shakespeare could be felt. Mortimer illustrates Richard in his great speech:

... within the hollow crown  
That rounds the mortal temples of a king  
Keeps Death his court, and there the antic sits,  
Scoffing his state and gunning at his pomp,  
Allowing him a breath, a little scene,  
To monarchize, be fear'd, and kill with looks,  
Infusing him with self and vain conceit,  
As if this flesh which walls about our life  
Were brass impregnable; and humour'd thus  
Come at the last, and with a little pin  
Bores through his castle wall, and—farewell king!

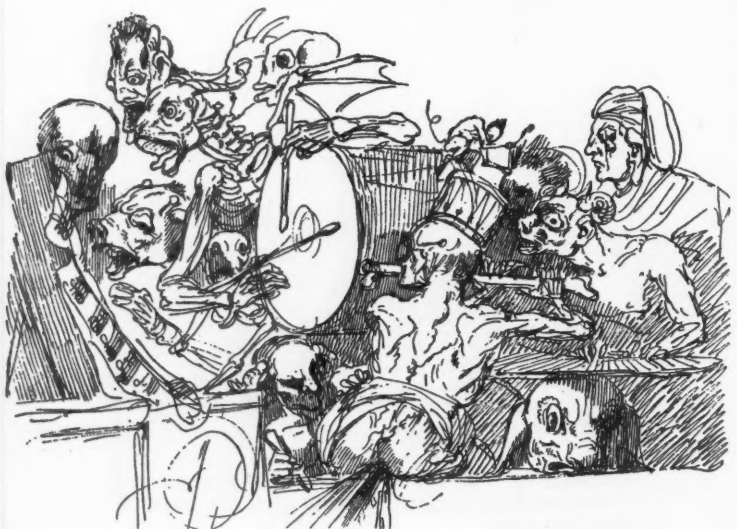
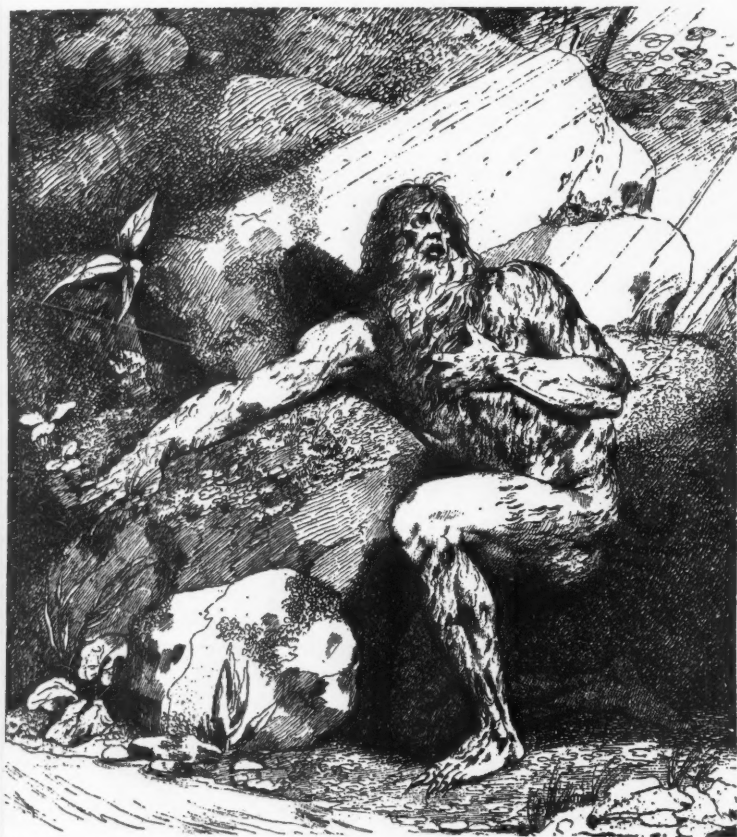
And in the etching, Death, a skeleton, does sit within the crown, within its spiked points, a little half-fleshed antic above the great head and dark-shaded, lively eye of Richard; and it does flourish between bony finger and thumb a pin. This may not attract one most among all of Mortimer's etchings and engravings; may seem a little ridiculous. But—it is a literal translation; it is an obedience to Shakespeare; it is, in 1775, among the first—if not the first—of such pictorial interpretations, pointing onward to Blake designing literally, out of *Macbeth*, Pity like a naked newborn babe with the sightless couriers of the air. His monsters foreran the monsters of Blake. Before Blake he essays the Canterbury pilgrims leaving the Tabard Inn. Blake owes to him, rather more than to German engravings, his 'Nebuchadnezzar'; since he must have known Blyth's etching (1781) after Mortimer's drawing of 'Nebuchadnezzar recovering his Reason.' His own Nebuchadnezzar has Mortimer's shape and detail and Cranach's stance re-created in colour.

No one, moreover, could deny Mortimer's skilled inventive energy as a draughtsman. If his drawing owes much to Salvator Rosa, at least it was like taking from like, one violent character pulled to another. And Rosa, or Guercino, one should remember, were still almost 'modern'—a mere seventy years or so lying between their deaths and Mortimer's birth. Such facts deserve remembering (the more since the English school was scarcely off the breast), before one begins to accuse eighteenth century painters from Mortimer to Reynolds (as eclectic as any other) of being simply derivative. They mix more of themselves with what they borrow than do some painters now alive who blend a style out of Whistler and the French landscape of the seventies.

Like Blake, Mortimer never travelled out of England. He was less affected by neo-classicism, by marble statuary and the great fragments of Rome than either Fuseli or Barry. Barry, in his turn was rather less affected by Michelangelo—especially the late Michelangelo of the abyss, of the 'Last Judgement,' than Fuseli. Indeed, so Fuseli claimed, it was while he was in the Sistine Chapel drinking in the sublime of Michelangelo that the idea came to him which was afterwards realized in Boydell's Shakespeare Gallery. (His Roman albums contain drawings arranged like the Sistine walls, with Viola and Lear and Prospero replacing Michelangelo's sybils and prophets.) Yet Barry's 'unbounded soul' felt its way in among the mighty feet and broad torsos of antiquity in that species of dream in which shapes and bulks so immensely and terrifyingly rear themselves up close to the dreamer's eye. Monsters lurk beneath the feet of his huge and not altogether well-realized divinities. Tartarus bounds Elysium, as on one of the long canvases around the lecture room of the Royal Society of Arts.

It is difficult to look at his pictures or the engravings after them (which are mostly the more accessible) free of the prejudice of a hundred and fifty years. For certain all the anger which his pride, passion, courage, egoism, intolerance, provoked in painters and connoisseurs—all this anger which broke out at last in expelling him from the Academy, satisfied itself in ridiculing his achievement. 'The principal merit of Painting,' he wrote, 'is its address to the mind.' He implied that all English connoisseurs and most English painters were mindless. They cared nothing for 'the Majesty of Historical Art.' They cared for portraits which are 'indeed made with paint, etc., spread upon wood or canvas' so that the 'mistake of our short-sighted literati can be accounted for.' But portraiture 'in all the higher respects'... 'comes as far short of the art of Raffaele, and the other great historical painters, as Homer and Milton are from little occasional versifiers; or Hippocrates, Harvey

Two drawings by Mortimer at the British Museum. The one at the foot of the page which belonged originally to Richard Payne Knight is called *The Orchestra of Daemons*. Its more precise meaning is not recorded. The drawing above is of *Nebuchadnezzar recovering his reason*. Its influence on Blake's famous *Nebuchadnezzar* at the Tate Gallery is evident.







*A page of unpublished works by James Barry, who lived from 1741 to 1809. He appears here considerably more forceful and convincing than at the Society of Arts, and again the most impressive pieces date back to the 1770's—that is the years of Reynolds's and Gainsborough's most accomplished and least adventurous portraits. Top left, Jupiter and Juno on Mount Ida engraved in 1804; top right, Satan, Sin and Death; centre left, Philoctetes, a painting done for the Academy of Bologna, dated 1770, and now at the Bologna Pinacoteca; bottom left, William Pitt, Earl of Chatham, dated 1778; bottom right, The Birth of Venus, drawn in 1772 and published in 1776.*



and Boerhaave, from dentists and corn cutters.<sup>8</sup> That Barry could not keep quiet, and that his victims could neither discard their littleness nor conquer their malice when so attacked, that Barry swung in consequence between exaltation and melancholy may explain the contrast between the marble in his work and the great deal of plaster. Skill, energy, sufficiency of expression seldom remain unabated, remain at a constant level, in lives much more settled and less isolated than Barry's. Under stress, they can vanish at times altogether; and so it may have been with Barry, even though the sublime lives always near the absurd. In his immense pictures at the Society of Arts, his immense assaults upon representing the culture of mankind, one can find absurdities and weaknesses united with keen perception of forms and bignesses which are both big and moving. I cannot look through engravings after his 'King Lear,' his 'Birth of Venus,' his 'Jupiter and Juno on Mount Ida' or his 'Satan, Sin and Death' out of Milton, without feeling, through their crudities of execution, something of that sense of the abyss in another form; that sense of the abyss coupled with a fascination for its immensities such as one finds in Baudelaire's sonnet of *The Giantess*, his yearning

Parcourir à loisir ses magnifiques formes;  
Ramper sur le versant de ses genoux énormes,  
Et parfois en éte, quand les soleils malsains,  
Lasse, la font s'étendre à travers la campagne,  
Dormir nonchalamment à l'ombre de ses seins,  
Comme un hameau paisible au pied d'une montagne.

There are other constituents in Barry, a Magnasco-like, liquid horror in his painting from *Cymbeline* of the moment when Iachimo emerges from the trunk in Imogen's bedroom; a sense, after Rembrandt, of the *individual* within the whirl of the abyss, in the long series of his self-portraits, which begin with the yearning, handsome young painter holding a classical picture, his head backed by a great marble foot crushing a marble snake, and finish with an old man mezzotinted by himself into pouches, creases and sadness.

From Barry once more Blake took this and that—he took for example from a *Job* engraving of Barry's the whole scheme for one of his own plates in the *Book of Job*, reversing Barry's composition. Indeed how astonishing it is to find scholars ran-

<sup>8</sup> *An Account of a Series of Pictures in the Great Room of the Society of Arts ... at the Adelphi*, 1783. pp. 13-14, 81-82.

sacking European art for the sources of Blake's pictorial imagination without first looking carefully through the work of Mortimer, Barry and Fuseli, for whom Blake records, and not once alone, his admiration. And in defiance of time, probability, and fact, it is the older men, or at least Fuseli, sixteen years Blake's senior, learned in European literature, classical and modern, possessed of an intellectual force comparable to that of Goethe or Herder, penetrated with direct study of Italian art, a fervid Michelangelist when Blake was still a child, fiercely self-confident in his intellectual power and pride, determined on his course in life, who is represented to us as more in debt to the young Blake than the young Blake to him. So much can be built on Gilchrist's casual report that Fuseli 'now and then declared "*Blake is damned good to steal from!*"'

If Barry drew ill, so did Blake. He is an insipid draughtsman. Little-Lambishly his pen or pencil drew a weak and flaccid outline, drew long and thin shapes travestying Parmigianino. He creates by colour. But he could not have all the powers of genius. Cunningham records that Fuseli, being shown by Blake one of his paintings or drawings, said, 'Now someone has told you this is very fine.' 'Yes,' said Blake, 'the Virgin Mary appeared to me, and told me it was very fine: what can you say to that?' 'Say?' exclaimed Fuseli, 'Why nothing—only that her ladyship has not immaculate taste.' And to-day the taste of too many fashionable commentators and connoisseurs and fashionable scholars in the matter of Blake is about the same.

That is by the way. Blake's coat is too long, and he can spare an inch or two to his now destitute forerunners. The final burden of this note is our need of seeing one art, not in its isolation, one man of genius, whether Soane or Blake, not in his loneliness. Soane's architecture came with the cultured man rawly and newly aware of Aeschylus (in whom was detected the Julio Romano or the late Michelangelo of Greek tragedy), newly aware of Shakespeare, aware of Milton's hell, of Piranesi's engravings, of Fuseli's gloom and contracted muscles and attitudes of passion extravagantly affirmed.

What poetry, what painting, what new judgments, what of the valid or of the vicious or the banal, went with the town houses of a Philip Hardwick, the country houses of a Lutyens, the tube stations of a Holden? The answers may not be difficult. But it would help sometimes if they were clearly made, for the good architect and for the bad, for the dead and for those in practice.



King Lear by Barry; detail from a picture of 1774.









*The remarkable advance of modern architecture in Brazil cannot be dissociated from the names of Reidy and Niemeyer. The imaginations of both reveal to an unusual degree the element of lyricism which is the mark of a real artist, as well as that grasp of the logic of building without which there can be no great architecture.*

## ARCHITECTURAL PREVIEW FROM THE DRAWING BOARDS OF

Affonso Eduardo

and Oscar

# REIDY NIEMEYER

### contents

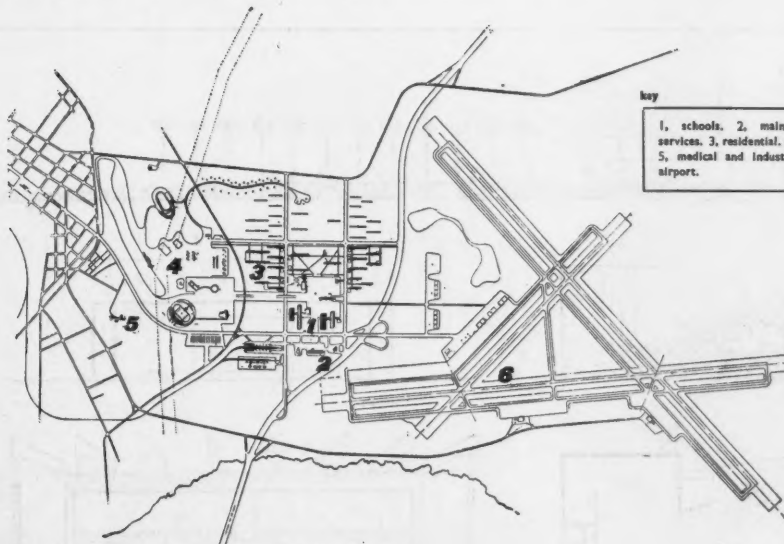
1 Aeronautical Training Centre 2 Extension of Rio Centre 3 Flats at Praia de Gavea 4 Theatre at Rio 5 Factory at Rio 6 House in California

## 1 AERONAUTICAL TRAINING CENTRE

Affonso Reidy : Architect



a site plan of scheme by Affonso Reidy



b site plan of scheme by Oscar Niemeyer

This project was entered in an open competition for a centre for graduate technicians in the aeronautical industry and air forces in Brazil, and won second prize. It consists of a group of schools, laboratories and research shops housing about 5,000 students and is provided with all living facilities, some of which will also serve the existing town. Architects were asked to provide designs including detailed layout of communications, landscape, the airport and the location of residential, recreational, industrial and educational and other zones; in addition, detailed plans were required for the following buildings: administration, professional school, preparatory school, research laboratories, military airport, laundry, depot, fuel and lubricant store, maintenance workshops and garages, garage for excavation machinery, industrial zone buildings, residential zone buildings, restaurant, shops and co-operative shops, a primary school, sports club, gymnasium and dressing rooms, stadium, theatre and cinema, artificial rowing lake, sports fields and hospital.

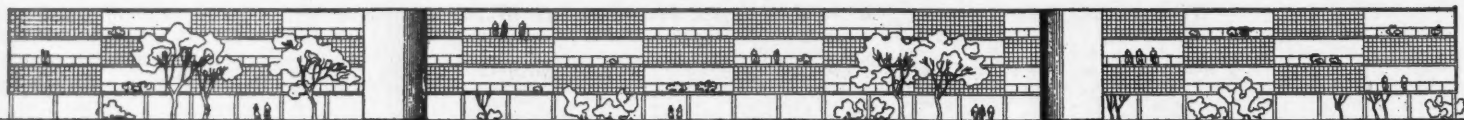
The architects had also to prepare layouts for the distribution of electricity, sewage collection and disposal, water supply, etc. The competition was won by Oscar Niemeyer, whose project is now under construction.

The layout plans of Reidy's and Niemeyer's schemes are reproduced on the left for purposes of comparison. The most noteworthy point is the similarity between the two schemes showing, as it does, how few are the possible alternative solutions to a given set of requirements, complex though they may be. The differences between the two schemes lie mainly in certain details in the layout of the residential section and the location of the sports buildings in relation to the existing town. The second prizewinning scheme is illustrated in detail on the following pages, for the very obvious merits it possesses, and because it has not hitherto been widely published.

# **PROFESSIONAL SCHOOL DORMITORY**



north-west elevation

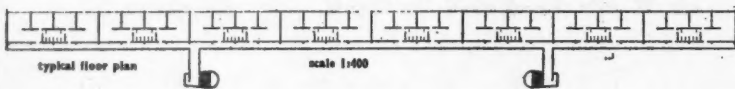


south-west elevation

scale 1:200



longitudinal section

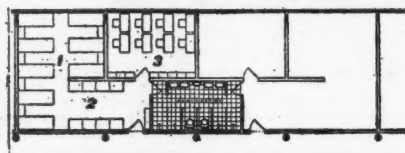


typical floor plan

scale 1:400



ground floor plan

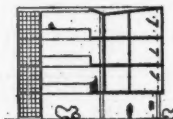


part of typical floor plan

scale 1:100

key

1, dormitory. 2, cloakroom.  
3, classroom.



section

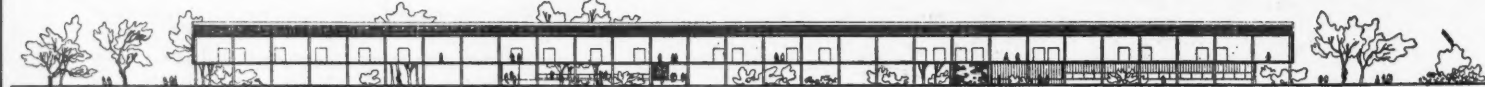
## **PROFESSIONAL SCHOOL**



south-west elevation



north-east elevation

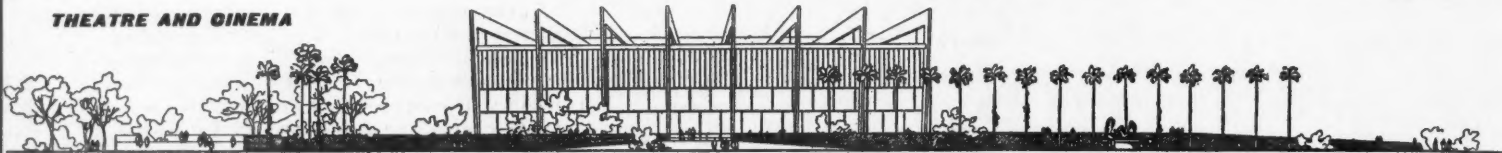


section

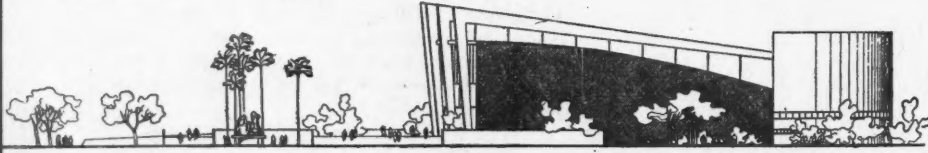


longitudinal section

## **THEATRE AND CINEMA**

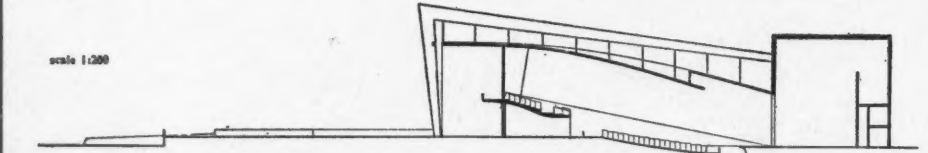


north-west elevation

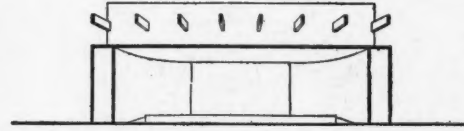


north-east elevation

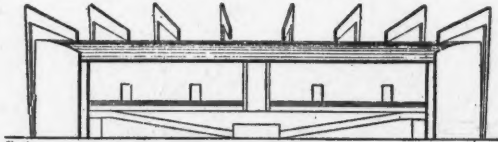
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longitudinal section



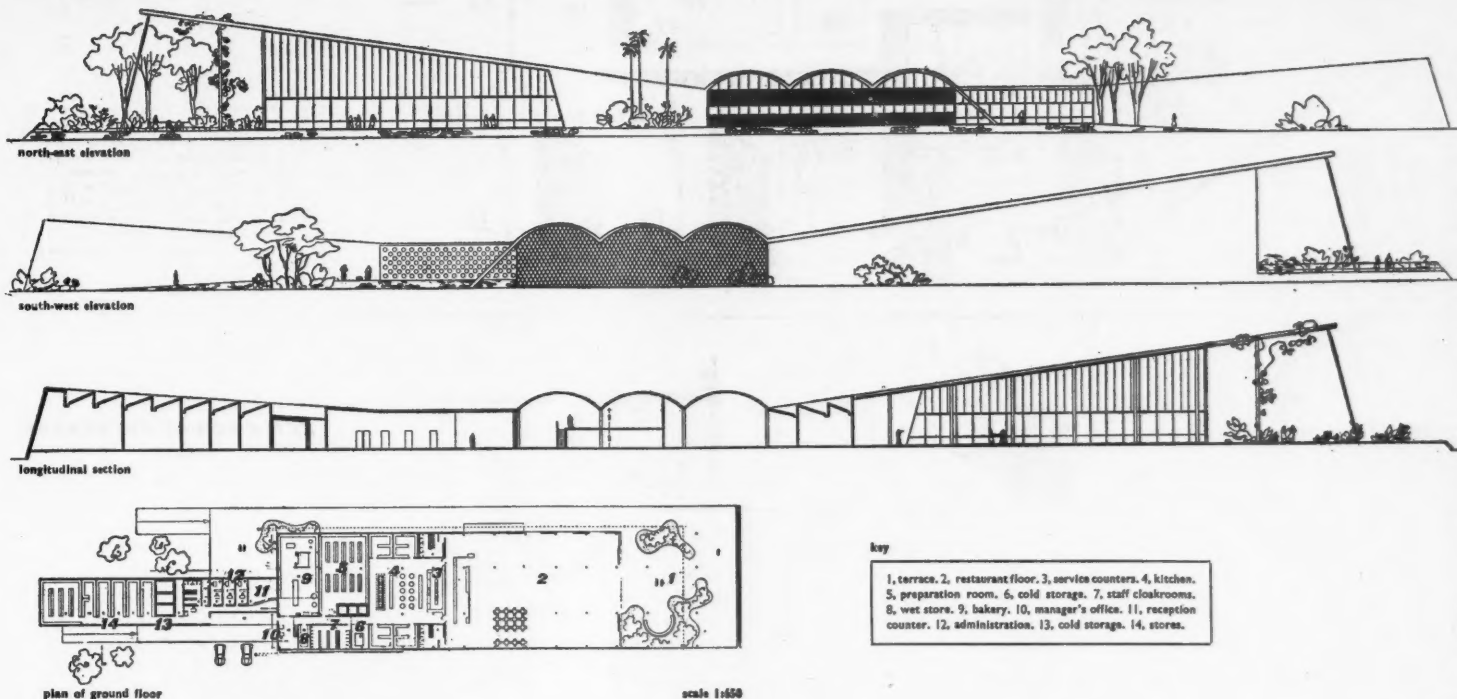
section



section



## RESTAURANT

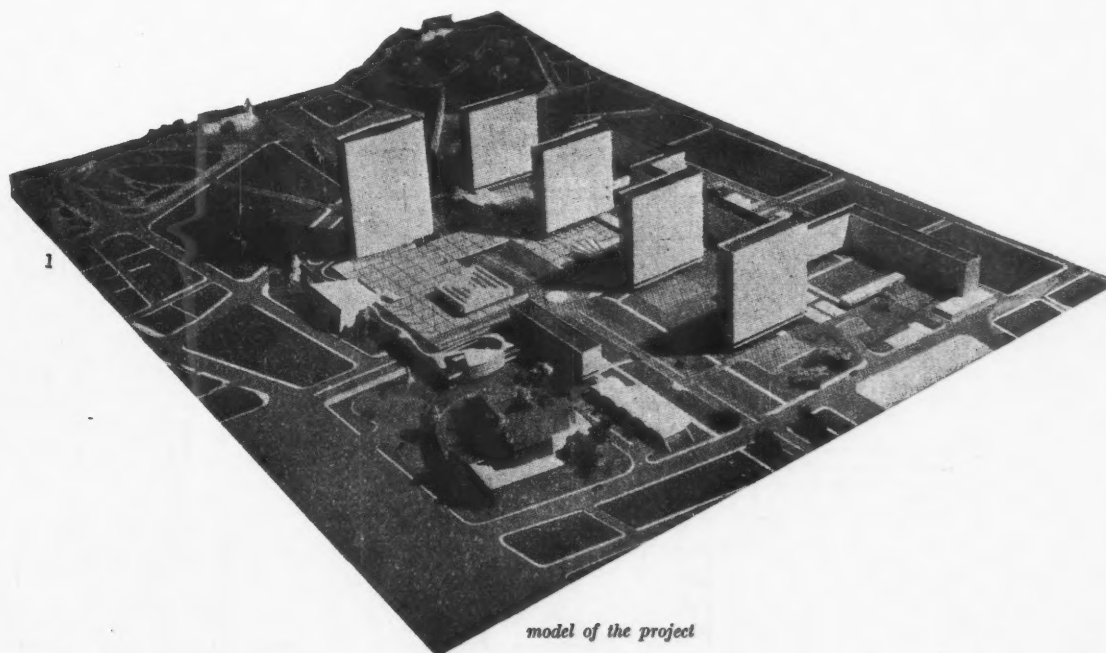


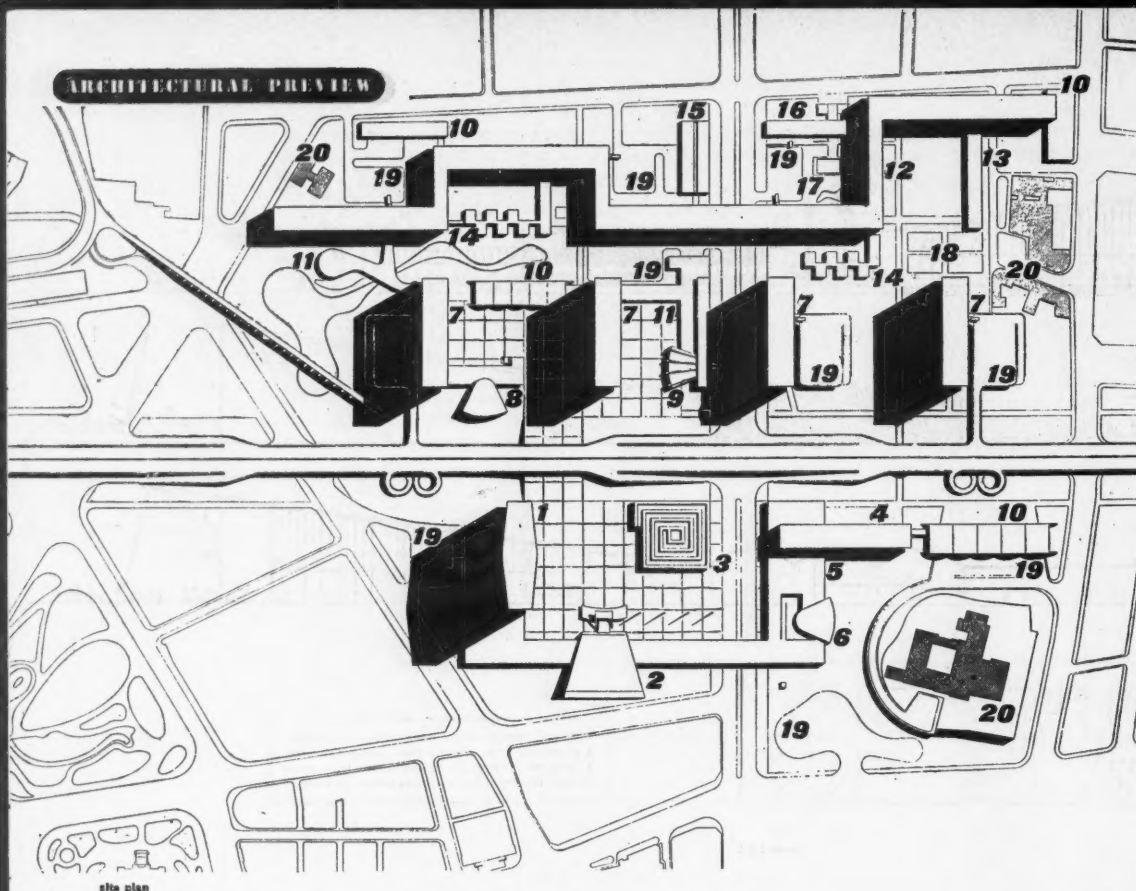
## 2 EXTENSION OF RIO CENTRE

**Affonso Reidy : Architect**

The area for development was gained by levelling a hill which until recently rose near the centre of Rio. The project, which is now under construction, will contain a new civic and commercial centre consisting of the administrative offices of the principality, the municipal chamber, the museum (designed by Le Corbusier), the library, an exhibition hall and a public meeting hall. The commercial centre will consist of office buildings, cinema, theatre, shops, restaurant and cafeterias. As the existing population had to be

rehoused in the same area, high blocks of flats and educational and recreational facilities are being provided as a separate entity. Two main traffic problems have also been solved by the scheme; that of through-traffic in Rio and that of the connection between the northern and southern parts of the town, originally made impossible on account of the hill. Three features of historical interest have been preserved, a convent, an aqueduct and a church, all of colonial period. The area covers 74 acres and will accommodate 31,542 people.





key

1, municipal offices. 2, council chamber. 3, museum. 4, library. 5, exhibition hall. 6, public meeting hall. 7, offices. 8, cinema. 9, theatre. 10, shops. 11, restaurants. 12, block of flats. 13, infants' school. 14, nursery school. 15, health centre. 16, club. 17, swimming baths. 18, playing fields. 19, parking places. 20, existing buildings.

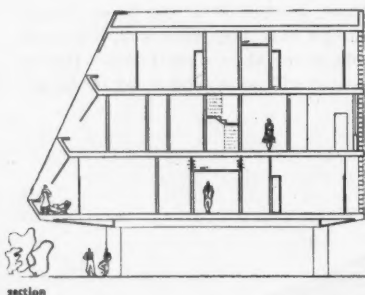
EXTENSION OF RIO CENTRE

### 3 FLATS AT PRAIA DE CAVEA

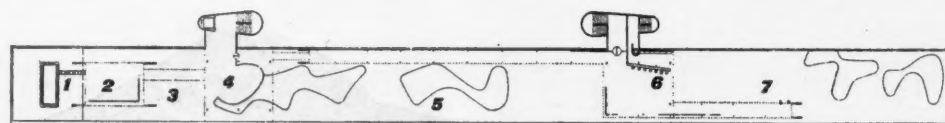
Osoar Niemeyer : Architect

These flats near Rio are planned for an hotel company who aim to sell them, retaining only the ground floor with its grill-room, restaurant, bar, laundry and co-operative shops. The site is on a magnificent beach surrounded by high mountains and about forty minutes from the centre of Rio by car. The architect employs a combination of single-floor and duplex flats to shorten the general vertical access.

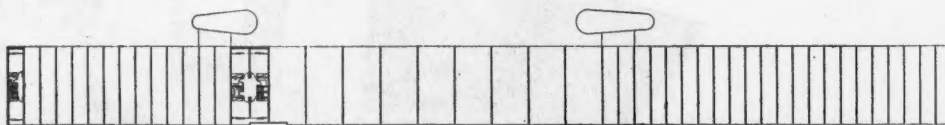
The setting back of the upper floors is done to permit a better view over the ocean and nearby mountains. Two detached staircases and one lift provide access to the upper floors and make the connection between the restaurant, roof-bar and solarium on the terrace. Parking facilities and a garage are also provided. On the facing page models are shown on a background of the site: 2, from the seashore, 3, from inland.



section



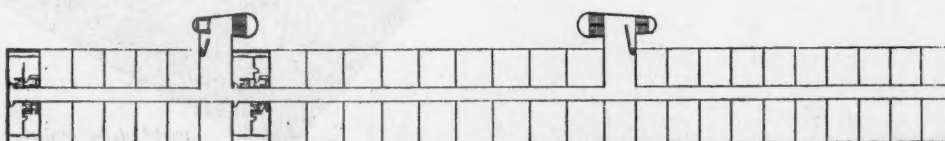
plan of terrace



plan of floor 3



plan of floor 2



plan of floor 1

key

1, swimming bath. 2, nursery. 3, playground. 4, lounge. 5, garden. 6, bar. 7, sun terrace.





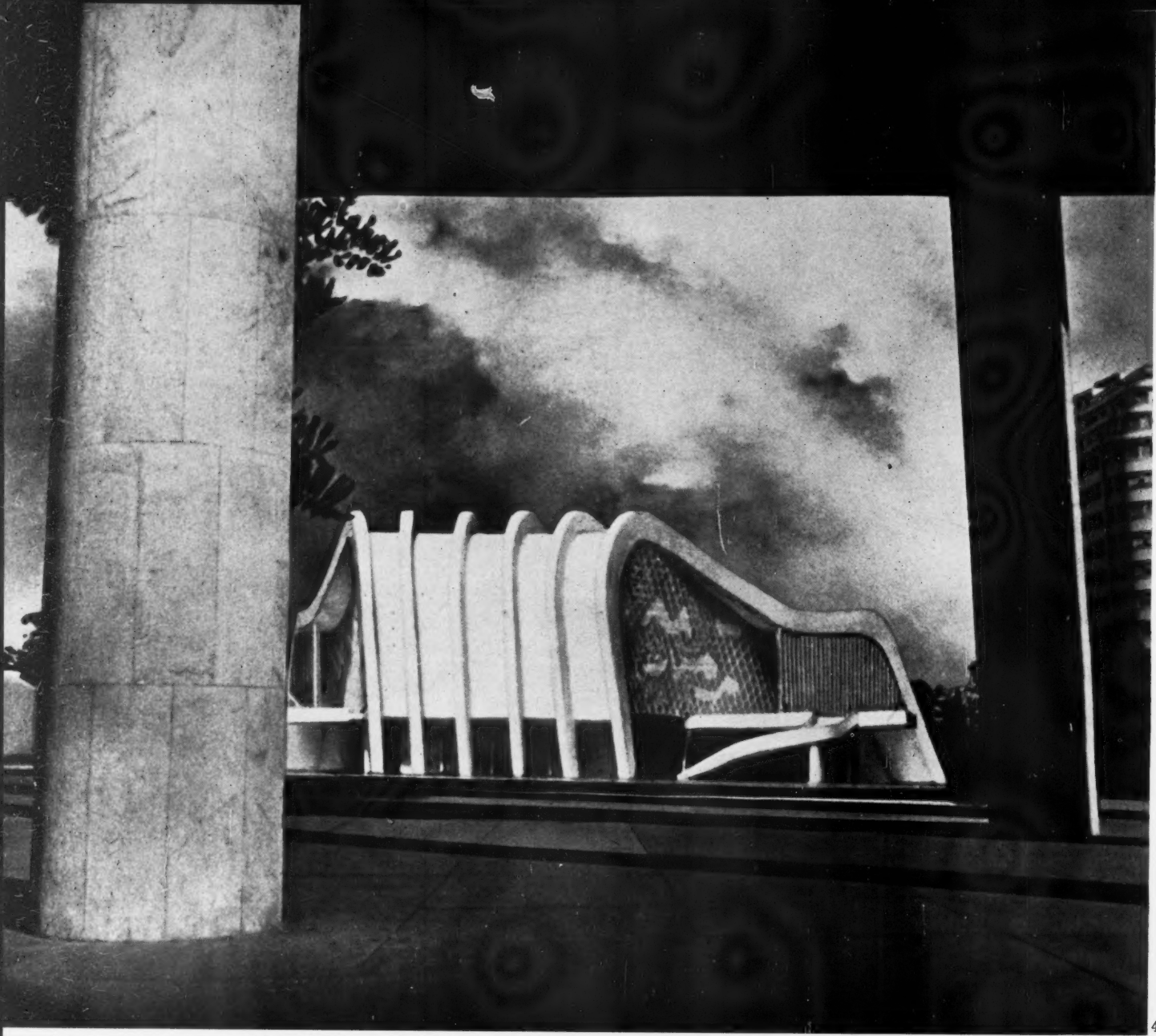






2  
3











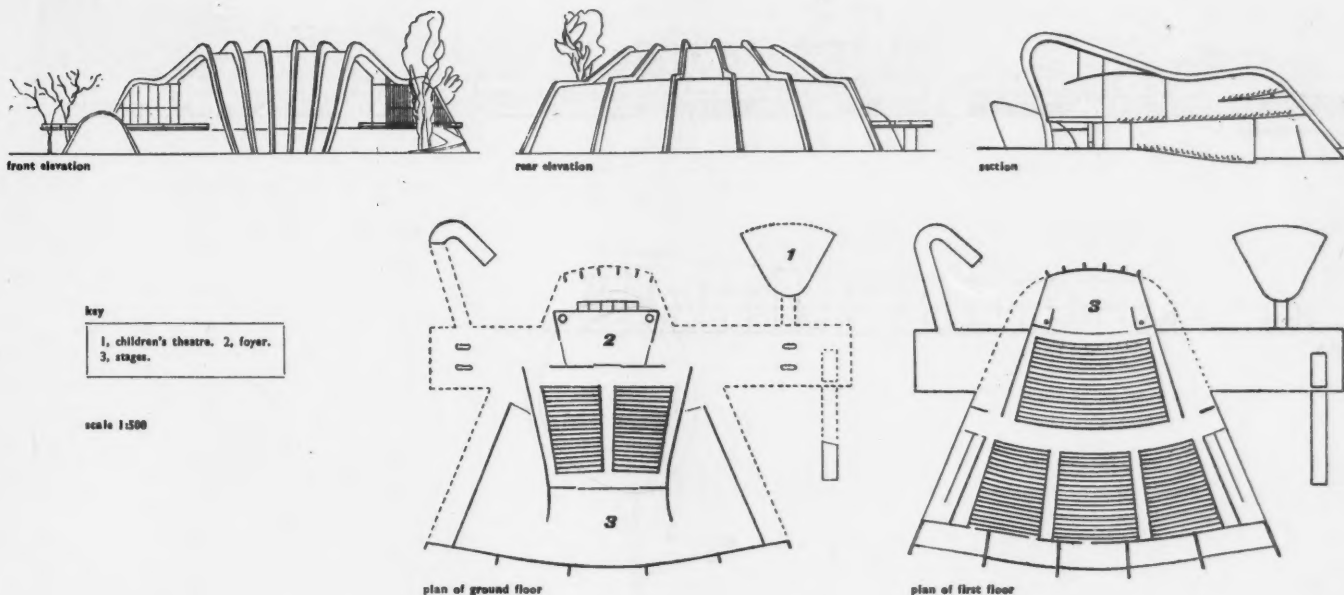


# 4 THEATRE AT RIO

Oscar Niemeyer: Architect

The smallness of the site, and the need for a design in keeping with the Ministry of Education building close by, decided the architects against an open plan. Instead, compactness was achieved by placing one auditorium over the other, although this presented a difficult architectural problem in view of the resultant high, blank walls. To overcome this and to provide a shape that would not obstruct the view, either from or towards the Ministry building, the architects proposed the solution illustrated here. The structure is a

reinforced concrete shell supported by longitudinal external beams. The plan provides, on the ground floor, the main entrances, ticket offices, foyers, stage and service entrances, the theatre auditorium and the small children's theatre; on the upper floor, the assembly hall and the open terrace, both of them being also accessible by ramps. On the facing page a model is shown, 4, looking through the Ministry of Education colonnade, and, 5, facing the Ministry building.

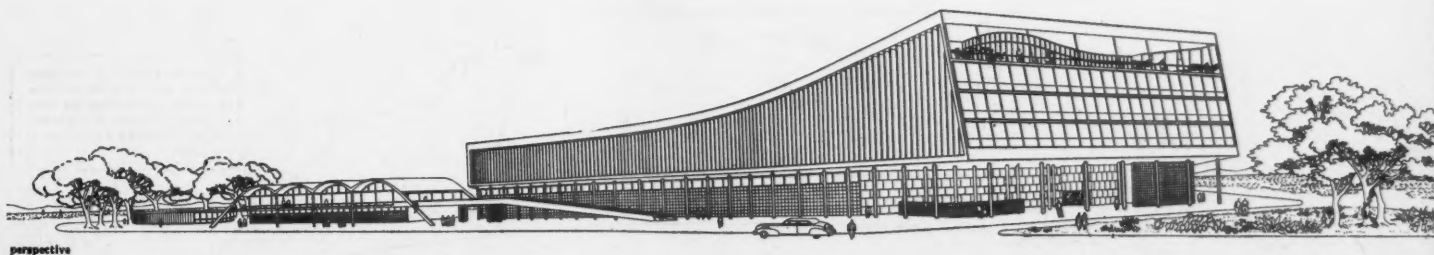


# 5 FACTORY AT RIO

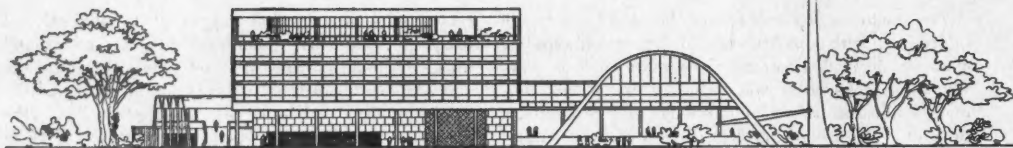
Afonso Reidy: Architect

This building is to be constructed on a site with a frontage of approximately 900 feet situated by the side of a main highway 180 feet wide. The ground floor will contain the receiving office for raw materials, warehousing department, despatch office, garage, kitchen, administration offices, medical services and crèche. The works entrance is up a wide but gently sloping ramp leading to the clocking-in control and cloakrooms which are situated with the works canteen on a mezzanine floor. From there, according to where

they work, employees will either go up to the first (main production) floor, or down to the ground floor. The production floor is one rectangular room, 480 feet long by 150 feet wide, with shed roofing. Provision is made for the later extension of this floor for soap-making. The upper floors, which overlap only the south part of the production floor, are planned as administration offices. The top floor of all will be used for a restaurant, bar, sitting-room and terrace garden for office staff and directors.



# FACTORY AT RIO



south-east elevation

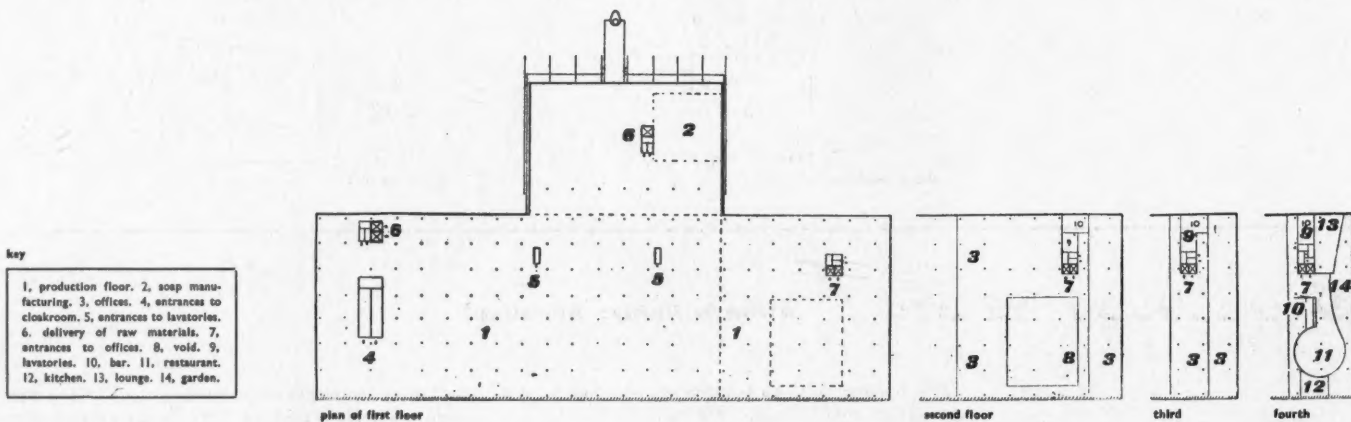
scale 1:300



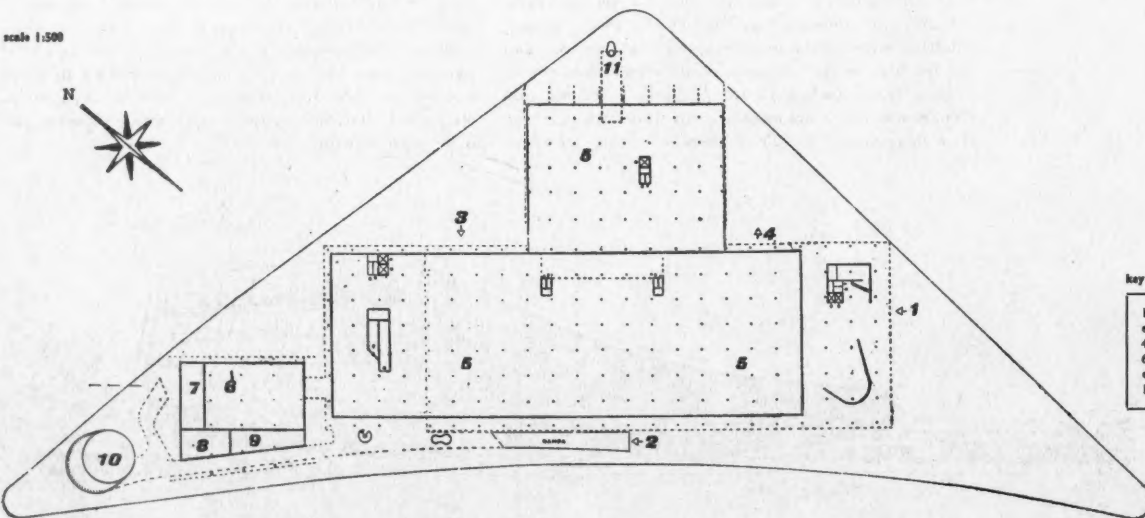
south-west elevation



section



scale 1:500



plan of ground floor

key

- 1. entrance to offices. 2. workmen's entrance. 3. entrance for materials. 4. dispatch. 5. warehouse and store. 6. garage. 7. kitchen. 8. employees' entrance. 9. first-aid post. 10. creche. 11. smith.

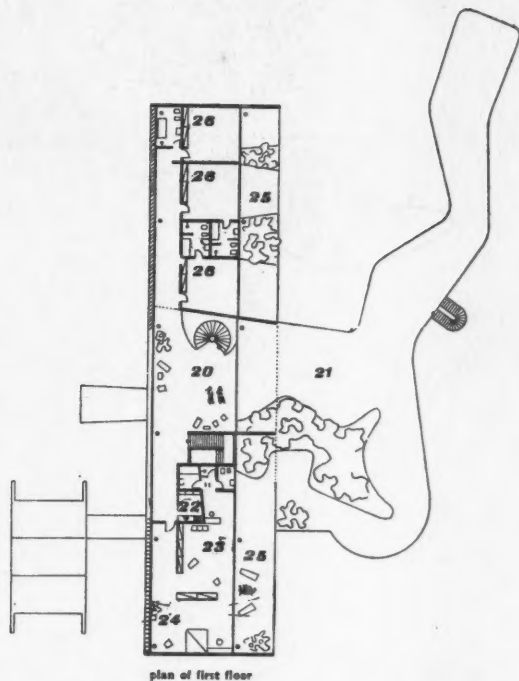


# 6 HOUSE IN CALIFORNIA

Oscar Niemeyer : Architect

This large house was planned on a site overlooking the Pacific Ocean, and possessing its own private beach. The owner, a collector of contemporary art, asked that the house should be designed both for indoor and outdoor living, and that facilities should be provided for entertaining a large number of guests at frequent intervals. The free shapes of the ground floor plan link together both the open and enclosed spaces, and a bar which makes the transition between the outdoor and

the indoor areas also provides shelter for the swimming-pool from the ocean winds. A raised music room (three feet above the living-room) can also be used as an orchestra platform, either for dancing indoors or out. The bedrooms are on the first floor, which is rectangular in shape. The plan includes in the service area a kitchen, pantry, laundry, maids' rooms, servants' dining and sitting-room, and a garage for three cars. A service lift connects the laundry with the linen store above.

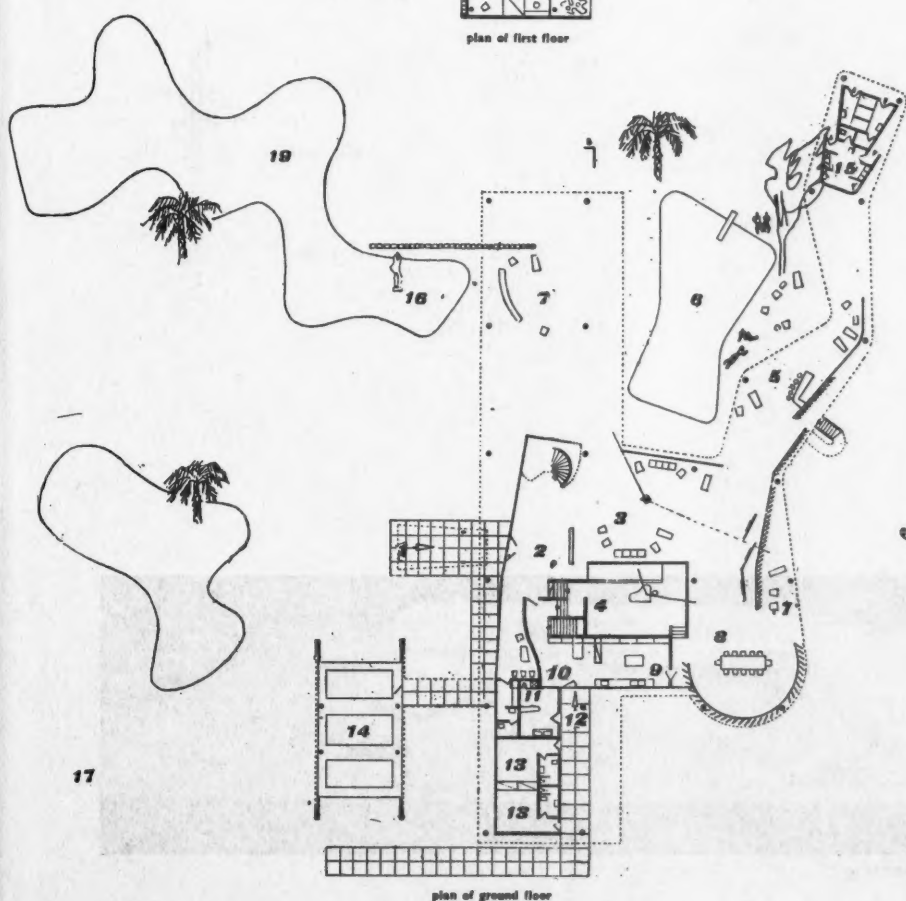


plan of first floor

north elevation

south elevation

section



plan of ground floor

key

1, entrance. 2, foyer. 3, living room. 4, music. 5, bar. 6, swimming pool. 7, open-air living space. 8, dining room. 9, kitchen and pantry. 10, servants' dining and sitting room. 11, laundry. 12, service entrance. 13, maids. 14, garage. 15, lavatories. 16, sculpture. 17, parking space. 18, cabana. 19, pool. 20, lobby. 21, terrace. 22, linen store with lift down to laundry. 23, owner's dressing room. 24, main bedroom. 25, balconies. 26, guest bedrooms

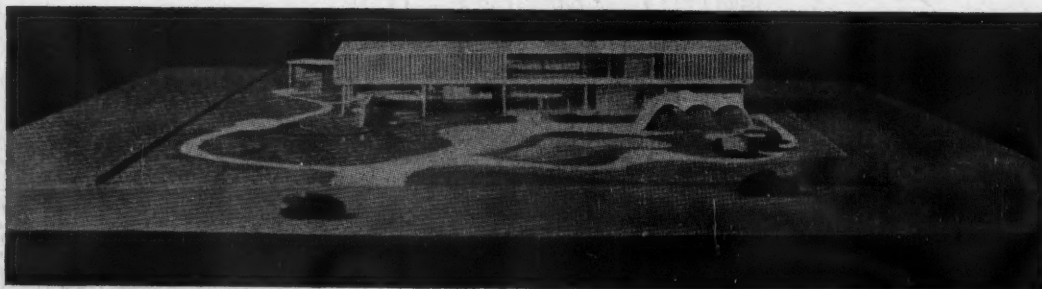
HOUSE IN CALIFORNIA



perspective: front



perspective: from swimming pool looking past the bar to the sea



6 Model of the house from the roadway









# T R E E S      I N C O R P O R A T E D

## 1 introduction

From the days when the art of tree planting was considered the first of public virtues, the English have prided themselves on having an eye for the planting of trees. This eye was partly fixed on the pecuniary advantages which might result from the process. 'Supposing that these plantations have been made fifty or sixty years, may we not say that they are worth some twenty or thirty thousand?' . . . 'What an incitement to planting!' added Marshall (what indeed!). Though partly fixed on so cheerful a prospect, the Englishman's eye was also incited by another prospect—the picturesque view which generations of poets, painters and writers on taste between 1730 and 1830 had taught him both to appreciate and compose. These writers had provided him with a wealth of sound advice and instruction—from Addison's singular opinion that 'I would rather look upon a tree in all its luxuriance and diffusion of boughs and branches than when it is thus cut and trimmed into a mathematical figure,' Pope's dictum that 'a tree is a nobler object than a prince in his coronation robe' and his idea for a Gothic cathedral in trees, planted with 'good large poplars with their white stems cleared of boughs to proper height,' to rules of tree grouping given by the poets Shenstone and William Mason, by Thomas Whately in his *Observations on Modern Gardening*, by Richard Payne Knight and Sir Uvedale Price and the fashionable landscape gardener, Humphry Repton, by the arch-priest of the picturesque, the Rev. William Gilpin and by the first professor of arboriculture, John Claudius Loudon, whose eight volumes, *Arboretum and Fruticetum*, cost him his fortune and health. The advice was sound both aesthetically and scientifically though sometimes clothed in weak iambs:

*'Ere yet the planter undertakes his toil,  
Let him examine well his clime and soil;  
Patient explore what best with both will suit,*

*And rich in leaves, luxuriantly shoot,  
For trees, unless in vig'rous health they rise,  
Can ne'er be grateful objects to the eyes.*

*'Choose, therefore, trees which nature's hand has  
sown*

*In proper soils and climates of their own;  
Or such as, by experience long approved,  
Are found adopted by the climes they lov'd:  
All other foreign plants with caution try,  
Nor aim at infinite variety.'*

In other words, the two most important factors influencing the growth of trees are the nature of the soil and climatic conditions.

The contemporary neglect of the subject is a calamity. 'The English love their trees but do not understand them' is a remark quoted in that excellent primer on the care of trees written by Mr. A. D. C. Le Sueur which should be a textbook in our schools. It is a fact which is well illustrated by a glance at any group of trees in any one of our counties. Diseases such as the Dutch elm disease, fungal diseases of many kinds, cankers, leaf diseases, sun scorch and damage caused by sheer neglect are so common that they are often taken for granted as being in the natural order of things. Although the presence of elm disease is likely to destroy most specimens of the English elm within a measurable length of time, not one-tenth of the commotion has been caused by this news as was shown when the spread of antirrhinum rust threatened all stocks of this plant in our country in the '30's. This pleasant garden plant was saved by the concerted action of garden owners. It is unlikely that the elm will be saved unless public authorities and private landowners take the matter seriously.

It would be less serious if it could be said in extenuation that when it came to planting new trees we still possessed our eye for grouping and that at least the tradition was as vital as before, or even that the planting of hardwood trees was the general practice

of property owners, public and private. Unfortunately there is little evidence that any of these three statements is true.\*

The tradition can be revived only by rediscovering first principles. Observation was and still is the best school. Observation based on the study of nature and of pictures, or at least a study of form. One aspect of form which arouses the most interest at the present time is that of texture. A rich variety of trees and shrubs exists which if used in relation to wall surfaces will provide a complete range of textures, from the feathery light quality of cryptomerias, the delicacy of structure of the silver birch to the coarse, glossy leaves of the magnolias and the matt surface of the catalpa. Movement enhances texture since sparkle and glitter depend wholly on movement. It is this additional quality of movement which growing trees possess that will bring life and variety to the most lifeless surface. No Calder mobile can weave such intricate rhythms as the aspen (*Populus tremula*) in a high breeze.

Line, or the direction of line, described by growing trees has importance both as accent and in its calligraphic quality. The diagonal accent which the smaller ornamental trees such as the Judas tree (*Cercis siliquastrum*), the willowleaf pear (*Pyrus salicifolia*), or the whitebeam (*Sorbus aria*) will give to the vertical thrust of walls ought to prove valuable. That is why most conifers and all fastigate trees are not satisfactory subjects in the vicinity of buildings unless their horizontal lines are too dominant or a repetition of the ascending lines of a tower is needed. The calligraphic subtleties of trees with a weeping or distorted form or the twisted branches of the Scots pine (*Pinus sylvestris*) seen against the skyline or against plane wall surfaces are elements with which it is well worth experimenting.

Mass planting is better understood and its qualities more commonly exploited. The virtues of bold grouping can be seen in woodland planting of single species. But the balancing mass of tree groups in relation to buildings is an art which seems to have faded with the passing of the nineteenth century. Certainly there seems to be no reason why the art of pleaching should be so neglected. There are circumstances when the cutting and trimming of trees into a geometrical figure could be most effective. In this context the planting of avenues is again a neglected craft. Trees planted at regular intervals along the verge of a road do not necessarily achieve the effect of an avenue. Avenues should be used for their tectonic qualities or for their romantic effect. If for the former, the individual trees should be planted closer together than may seem expedient so that their upper branches will effectively intermingle.

\* The only re-afforestation is principally of softwoods and the policy governing the large scale planting of conifers by the Forestry Commission in areas where such trees are ecological 'foreigners' is open to criticism. I have no doubt that Walpole's and Shenstone's choleric ghosts may well be shouting that 'Night, Gothicism, confusion and absolute chaos are come again.'

The last but not the least important aspect of tree planting is for colour. Apart from the wide range of colour found in the blossom of flowering or berried trees, the foliage in spring, summer and autumn provides rich seasonal changes of tones of green, yellow, silver and red.

So in the re-establishment of the tradition of tree planting in this country and the principles underlying its aesthetic, these four qualities—texture, line, mass and colour—are of the utmost importance. It is not possible in an introductory article to describe examples of their application, but the illustrations on the pages that follow are intended to do this.

The requirements of a tree in the urban landscape are utilitarian as well as aesthetic. But rapid growth is the least of these. The tree should also be compact in its growth, it should be tolerant of smoke and dust, unmindful of service cables, subways and constant shocks to the equilibrium of its root system, tidy in its habits and be able to exist with the minimum of moisture. A single tree in a surround of cobbles and a seat or two will concentrate within its leafy shade more visual refreshment than a quarter of an acre of worn grass and shabby shrubs. Trees for this purpose need to be carefully chosen for textural qualities and for what has been described before as their calligraphy. There are trees in some of London's courts and churchyards, sumachs, ailanthus, weeping ash and elms, some towering planes and a few ancient mulberries that admirably furnish and ornament the spaces between buildings and illustrate all those qualities which we associate with the patio and cloister.

The success of the planting of trees round buildings lies in the consciousness of the planter of the relationship between architecture and the plant forms chosen to complete the composition. Nearly all eighteenth century landscape gardeners understood this admirably, perhaps Humphry Repton and John Claudius Loudon best of all. One of Repton's books contains the remark 'round-headed trees are more particularly well associated with the Gothic style of architecture, as they are the only species of trees, in this country at least, that appear coeval with antique structures.' It is a strange and rather obscure remark. However, it is certain that the writer appreciated the importance of relating the forms of trees to his buildings and was sensitive to associations. The development of modern architecture, however, has brought new problems in the relationship of trees to buildings, which demand an entirely new approach. Up to the present this has not been sufficiently well studied, but Gordon Cullen's examination of the problem on the pages that follow might well form the basis for such a study.

H. F. Clark



## 2 argument

Modern architecture becomes progressively more diagrammatic and more impersonal in character. This is not a matter of passing fashion but the inevitable result of technical and other developments. It arises from the use of industrially produced building components, of synthetic materials and of standardization in all its forms, and also from causes more profound than these. Modern architecture is as impersonal as the great world of science to which it is so closely related, and it is impersonal, too, because of the enhanced scale on which the modern architectural scene, under the influence of science, is conceived. No longer is an individual building an object complete in itself; it is an incident in a great panorama, a unit in a complex of landscaping, planting and road-engineering, and as such it has more in common with the abstract products of science itself than with the highly particularized designs which constituted the unit of architecture in the past.

But though its components are impersonal, the *effect* of architecture must not be allowed to become inhuman. Everyone is aware nowadays of the danger of architecture, having absorbed so much of the scientific vocabulary and outlook, losing all contact with the humanity which is its reason for existence. An architecture which cannot retain qualities that the ordinary individual can welcome and apprehend, will never achieve widespread popular support and therefore never fulfil its proper social role.

The problem is how to encourage modern architecture to develop sympathetic human qualities without driving it in a backward direction or a direction of false sentimentality. In the old days this was achieved by humanistic embellishments—such as the classical orders (now culturally irrelevant)—and by carving and other hand-worked enrichment (now, for the reasons given above, largely incompatible with the spirit of architecture).

We can, however, still turn to the other arts for help in rescuing architecture from aridity, and also to the warmth of nature to counterbalance the coldness of science. To include surrounding nature in the view we take

of architecture is, moreover, in accordance with the tendency, already noted, for the contemporary vision to concern itself not so much with the individual building as with the larger landscape.

The contemporary relation of the fine arts to architecture is different from the handicraft relationship, and we can already see a tendency for sculpture to be employed standing freely in front of the building, acknowledging its nature as a diagrammatic screen, rather than embellishing a part of the fabric itself. Similarly trees have changed their architectural role as the buildings themselves have changed their nature.

The building, instead of being an object in its own right to which trees provide a setting or a foil, retires into comparative anonymity, and relies correspondingly more on adjuncts like planting to add richness and variety and keep the art of architecture visibly related to the organic, tangible and sympathetic world with which people are familiar. Mr. H. F. Clark's introduction, which provides the historical background of planting, is therefore followed by a study of the tree as an architectural motif in the contemporary manner—one of the pigments, as it were, that the architect has on his palette, and one that needs reconsideration in the light of the changing emphasis of architectural aesthetics.

A tree casts its shadow on a bare wall, result—wallpaper. The twisting branches of a plane or weeping wych elm seen in silhouette against the wall produce the effect of calligraphy. Here lies the basic difference of the old and the new outlooks, the old uses trees to frame the picture, the new superimposes the tree to create a picture.

If in this article we are concerned solely with trees it is true that there are, or should be, many other methods of enriching or embellishing the diagram building without applying decoration in the traditional sense of pilaster or crocket.

One of the prime virtues of trees is that they are natural and alive, a perfect foil to the intellectual abstraction of modern buildings. They do not affect the integrity of the architect's conception whereas applied decoration in the form of mosaic, mural or sculpture immediately raises the ghost of pilaster and crocket. Yet these media are being used, often brilliantly, and it is too soon to form an opinion on the effect it will have on architecture. What can be said is that this is a step towards making buildings self-sufficient again and thus divorcing them from environment. The approach outlined here would have the reverse effect of linking architecture to environment and this seems to be the more promising way forward.

### 3 *exemplar*

Gordon Cullen

Trees and buildings have always borne a special relationship to each other because they provide the two standard and accepted ways of punctuating the landscape. As such they have to come to terms. Trees, apart from changing fashions in species, remain the same whilst buildings continue to alter with new techniques and functions. **THE ALTERATION HAS NOW BECOME SO GREAT AS TO DEMAND A REASSESSMENT OF THE RELATIONSHIP BETWEEN THE TWO.** In the past, buildings were conceived as complete in themselves, they contained in massing and facade a variety of richness, modelling, incident and texture which made them self-sufficient works of art. Today the architect seeks to reduce structure to a minimum and the corollary of this is that little but a diagram is left to intrigue the eye. The change-over is shown in the photographs below: all that was once ancillary to the building, even the sculpture, has been pushed out into the landscape—Adam and Eve expelled from the Garden (or rather house). **CONCLUSION, LANDSCAPE BECOMES MUCH MORE IMPORTANT TO THE ARCHITECT, HIS TIGHT LITTLE UNIVERSE OF STONE AND STUCCO HAS SPREAD OUT OVER LAWN AND STREET, PAVEMENT AND POST.** Landscape has become part of architecture.



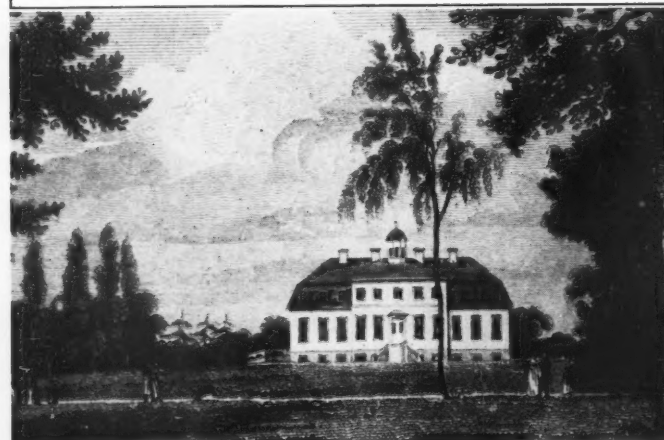
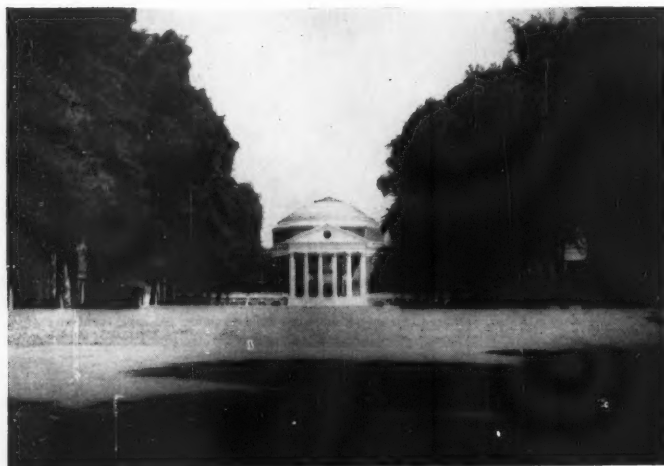


The need for enrichment is clear from the introduction by architects of natural stone walls, mosaics, murals and polychromy and also the use of indoor and outdoor plants and, of course, trees.

OUT OF THESE METHODS OF ENRICHMENT WE SELECT TREES



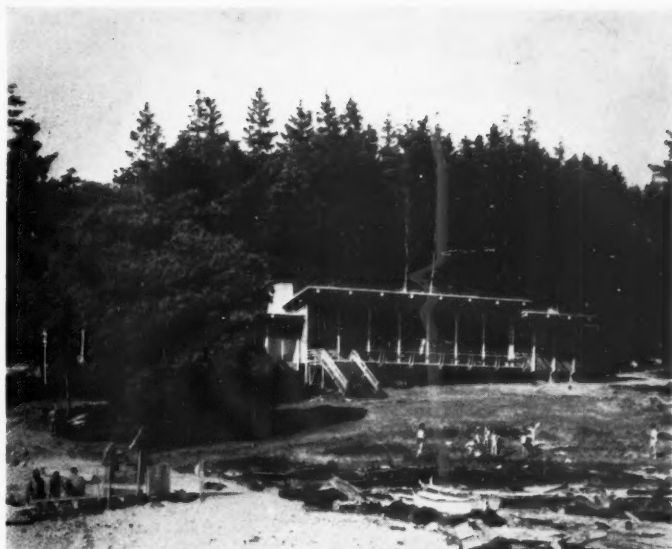
SCULPTURE  
MOSAIC  
POLYCHROMY  
TREES



#### TREES: THE OLD OUTLOOK

*These two pictures illustrate the traditional relationship between buildings and trees. The building, being complete in itself, utilizes trees as an extension of architecture. The avenue is equivalent to a colonnade, or the tree forms a frame or background to building.*

*In terms of the old tradition, an unorthodox view. A conventional scene of a symmetrical building backed and flanked by trees, into which has strayed a single foreground tree which interferes with the uninterrupted view of the building—tree superimposed on building. An act which would have outraged not only the Palladians but most of the landscape architects of the eighteenth century.*

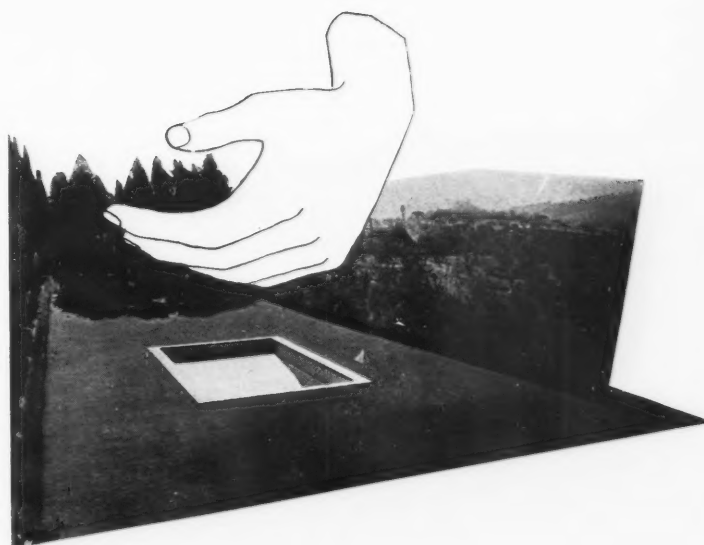


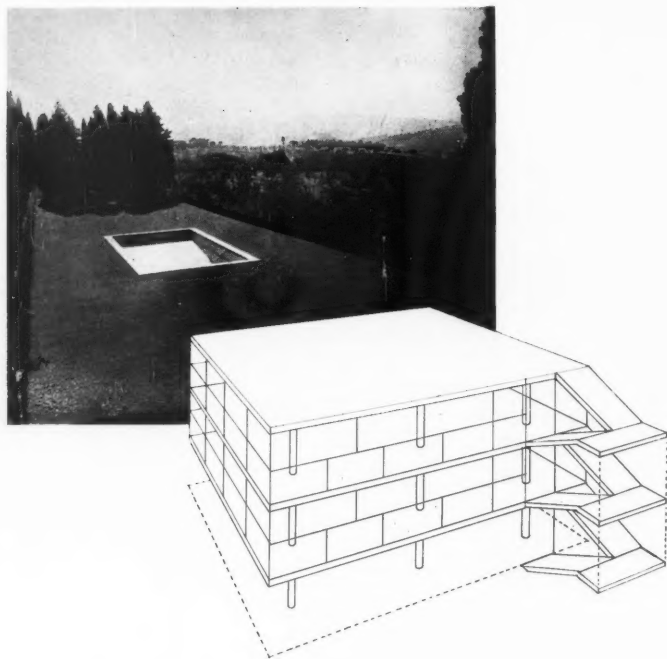
*Trees were, of course, often used to screen a building entirely or to frame it entirely and still are. But these are traditional attitudes to the problem. The modern development (with which we deal here) consists in treating the tree as an architectural motif, the equivalent of a pilaster (stuck on to the facade) or a marked or mottled surface.*

### TREES: THE NEW OUTLOOK



*In the first stage of the relationship between the modern architect and the tree, the architect tended to banish the tree to a safe distance, as if it endangered, in some way, the purity of his conception.*

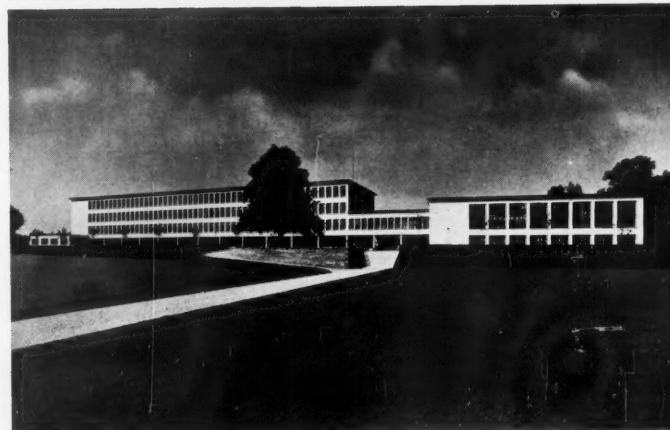




*Here are the two or rather three elements—trees, buildings and floor. Trees with their variety of shape and texture, their seasonal changes and colours. Buildings—slender skeletons over which is stretched the thin membrane of wall-window, an abstract scheme of spaces and proportions. Floor, the earth's surface, spherical to the geometer, to architects all too often flat as a pancake.*

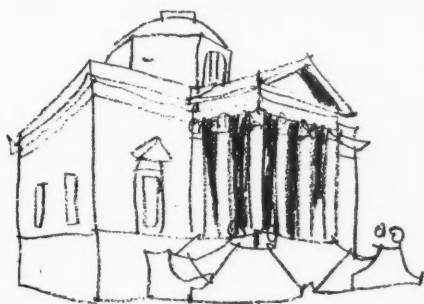
Today the art of bringing trees and buildings together is based on the tree lending its richness to buildings and on buildings pointing out the architectural qualities of trees so that the two together make one ensemble.

*What happens when the problem is neglected or ignored, through no fault of the architect, is seen here where the building, the tree and the floorscape are left unreconciled. In the upper photograph the building seems to have been sent to Coventry, in the lower one, a Robinson Crusoe tree and a floor limitlessly extended as in a nightmare.*

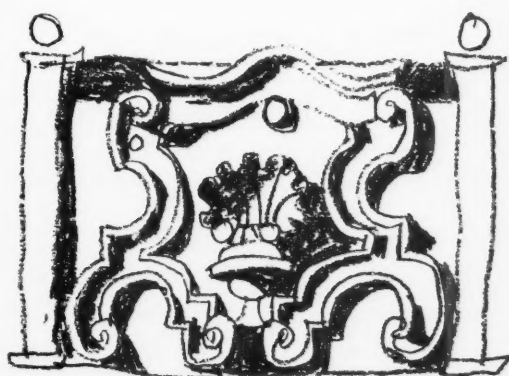




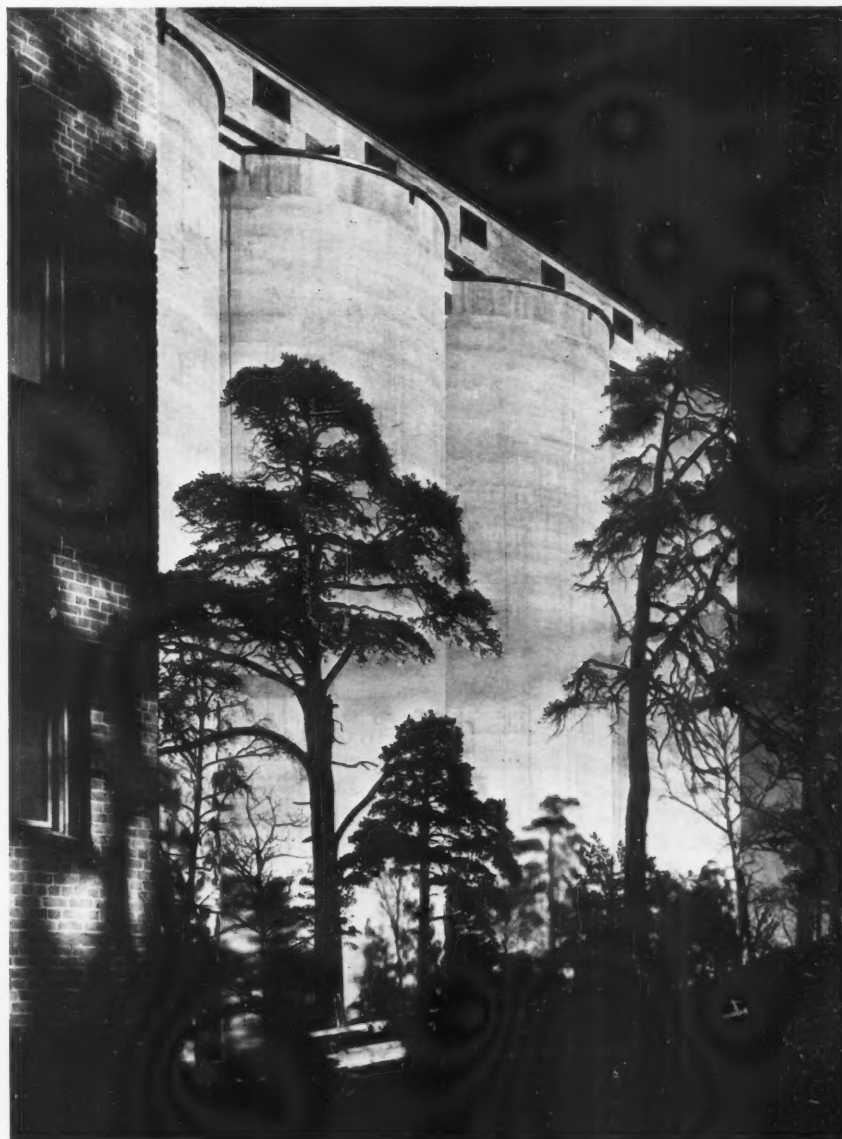
## NOW LET US LOOK AT SOME EXAMPLES OF INTEGRATION



*The trees take on the quality of columns, not structural, but spatial as in the Greek peristyle or portico and serve the same purpose of taking hold of space. The buildings, precise and mechanistic, are embellished by the rough trunks, shadows and foliage of the forest. They can still be seen as a whole, and the volumes and proportions are not disturbed.*

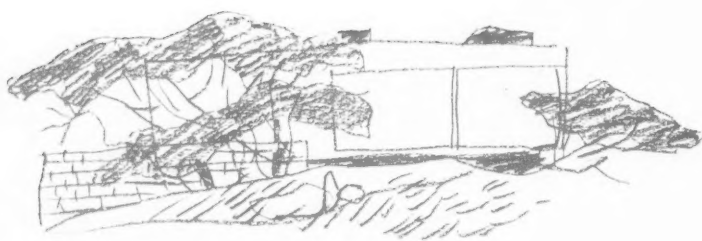


*Here trees take on the quality of wallpaper. Rather than columns or structure, they have become like arabesques, a pattern relieving the geometry of the architecture without obscuring it. A very fine example and one which could be multiplied many times.*

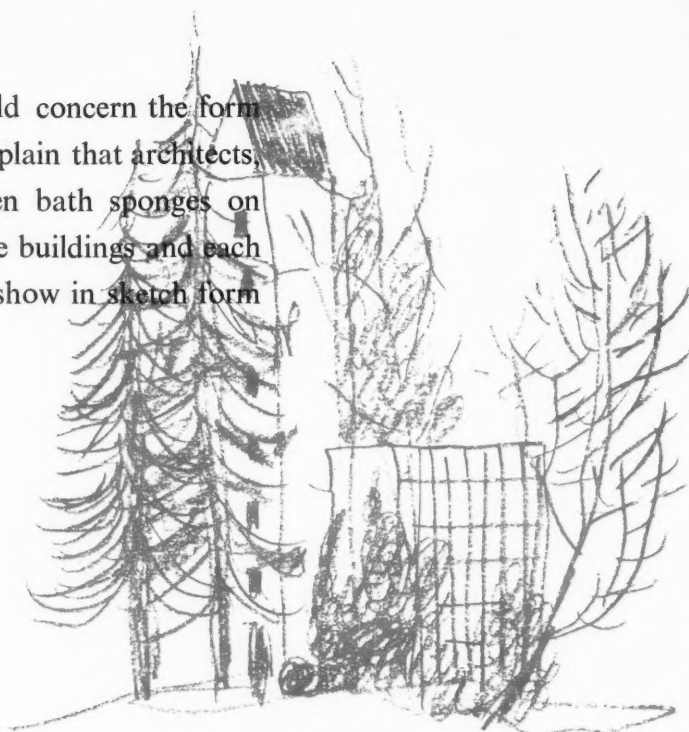


## FORM

The first consideration in working out a scheme would concern the form of the composition. Too often landscape gardeners complain that architects, having specified trees, tend to regard all trees as green bath sponges on matchsticks. There are more kinds of trees than there are buildings and each has its own peculiar character. Across these pages we show in sketch form four arrangements of combined tree-building effects.



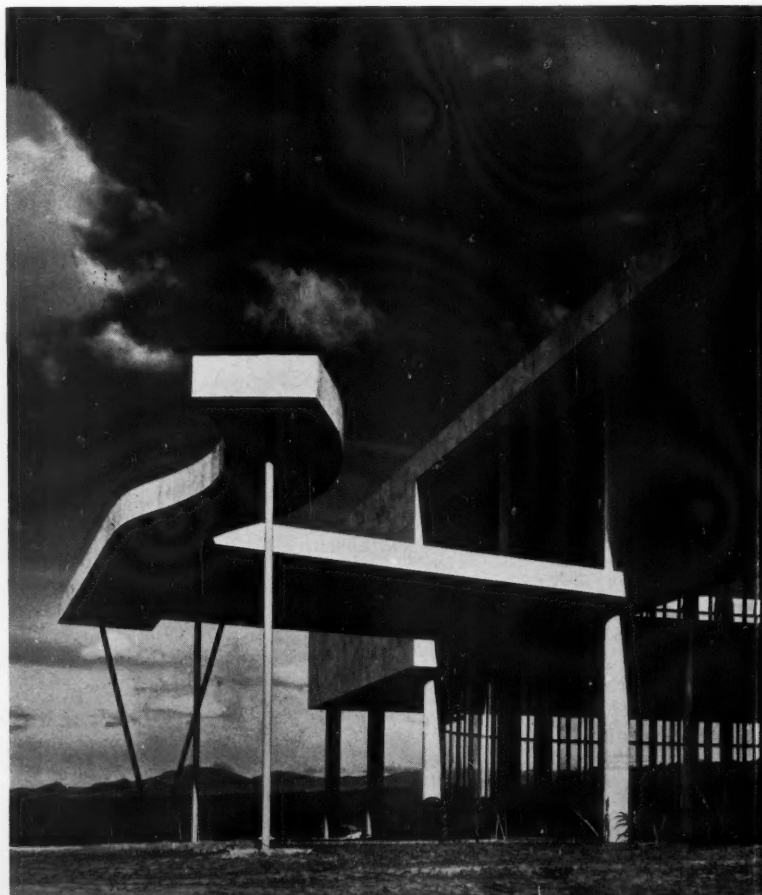
*Low building and low trees. A made-to-measure effect, small in scale and intimate in character.*



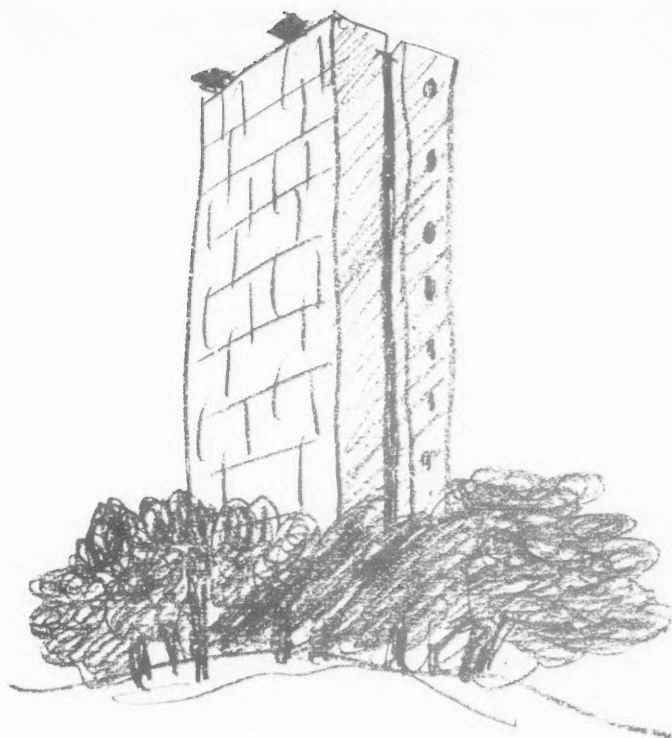
*High building and high trees. Peculiarly moving and rhythmic effect produced by the accentuation of the vertical.*

## A CASE HISTORY; PLANTING AT THE PAMPULHA CASINO, BELO HORIZONTE, BRAZIL

*This sequence of three pictures shows, in a sub-tropical climate, the way in which sensitive planting both in position and choice of plant can enrich schematic building. First, the structure alone, transparent and showing the detached verticals of columns and glazing bars; second, the plants before fulfilment, a nondescript growth. Third, the fully grown plants echoing the verticality of elements in the building, but crowned by fantastic candelabra which give the scene its peculiar decoration. The projecting arm of the canopy claims this decoration for the building. The architect of the Casino is Oscar Niemeyer.*



TREES INCORPORATED



*High building and low trees. The effect of truncation can be used to disassociate and mystify.*



*Low building and high trees. The bird in the gilded cage. Contrast of horizontal and vertical.*

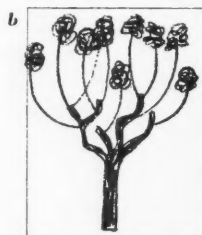
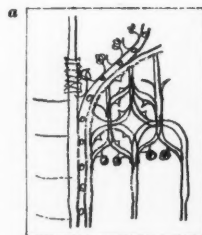




## TEXTURE

The second consideration concerns texture and as a preface an example of double texture is given.

*Tree a, conventionalized tree with stone leaves (the Gothic facade). Tree b, real tree (Albizia Julibrissin). The combination of the two, though highly successful in its way, tends to produce an embarrassment of richness, and to detract unnecessarily from the quality of the building.*



*(Below), the complete opposite. Free wall-paper is provided for this house of glass in which the wall has disappeared to the extent that it acts as a reflecting surface for the surrounding trees.*





# SHADOW

*Perhaps the most direct and obvious example of surface treatment is the wall in shadow when the tree and building appear on the same plane.*



# LINE

*The calligraphic effects of line vary from the tortuousness of the plane to the tracery of the elm.*



# SCREEN

*Here the effect of foliage is most important, all the variety of leaves from the feathery tamarisk to the polished eucalyptus. Leaves translucent or opaque, gigantic or tiny.*



# GEOMETRY

*More applicable to tropical countries, where trees and plants display a more direct structure. But the geometry of building combines with the more fantastic geometry of biology.*





#### MOBILE

*The effect of air currents on specimen branches and leaves can be likened to the mobile against a plain wall.*



#### SCULPTURE

*Here again there is scope for the specimen be it a, b or c. It may be chosen as one would choose an objet d'art.*

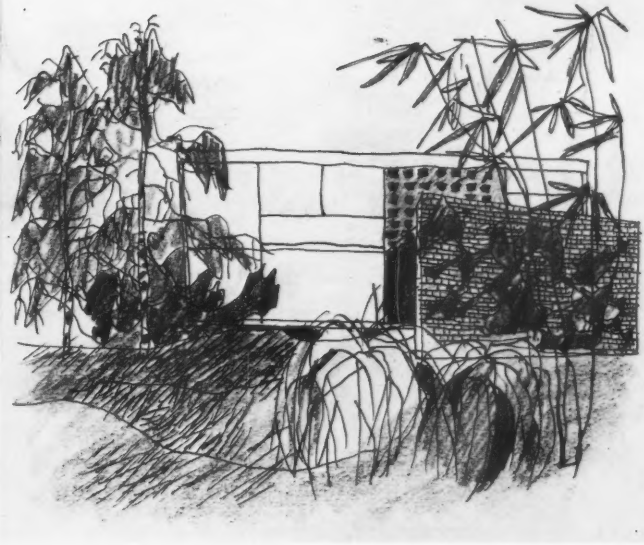
### REALIZATION

Once having decided on the sort of effect wished for, the architect is faced with the problem of achieving it. His best plan is to employ a landscape gardener but in general there are three points which should be remembered.



**I** *Exploiting existing planting. Since both tree and building would ideally combine to form one scene in nature then whatever trees exist should be studied so that the maximum effect be gained from them both in form and texture.*





- 2** Long and short term planting. Long term planting as the photograph, above left, shows, inevitably looks scraggy at the beginning. Quick growing trees and plants such as the sycamore, elder, or heracleum giganteum may be employed in conjunction with the slower ones to achieve a temporary richness.

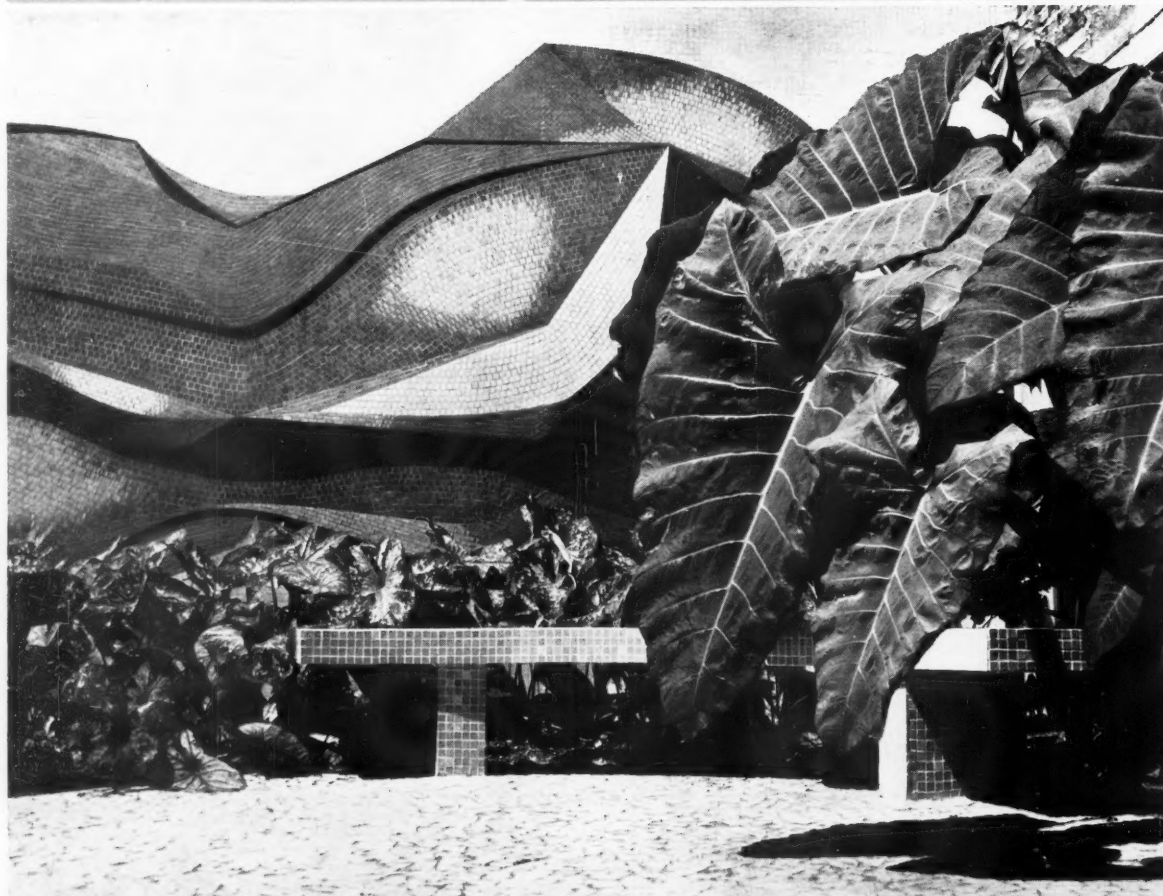
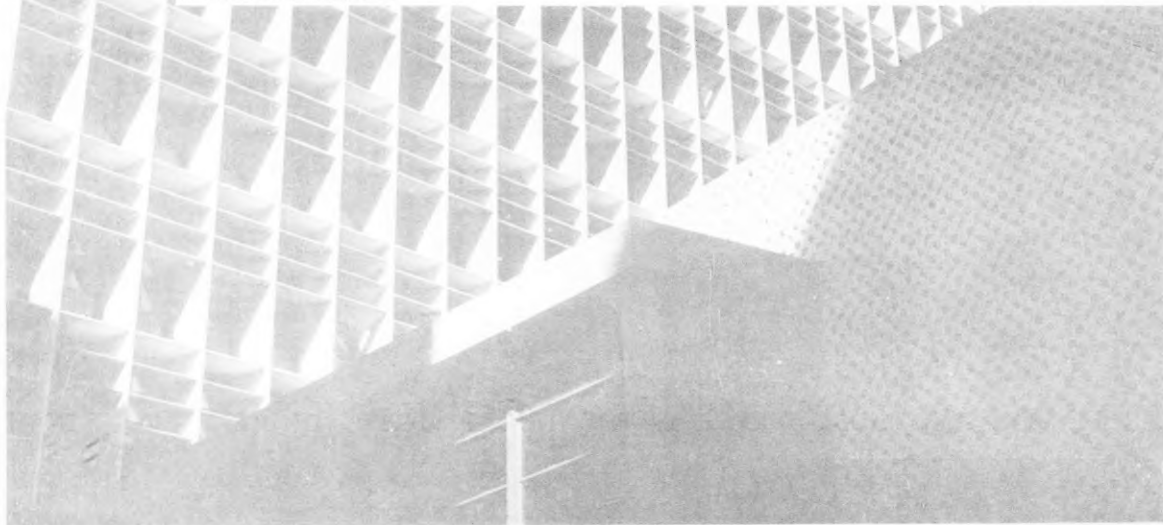
BUT OF ALL THE SOLUTIONS THE MOST DIRECT IS THE TRANSPLANTING OF TREES



- 3** Trees at once. It is now a commonplace in N. America and the Continent to move trees of up to 30-40 feet spread from nursery to site. It will be done for the Festival of Britain by H. F. Clark. Securing the tree after replanting may be done either by guys as shown in this photograph of the Lamont Library at Harvard University, or by laying beams in the ground over the roots, a system used by Loudon.

## POSTSCRIPT

*Earlier in the article it was suggested that there were many media by which variety and richness could be imparted to the schematic structures which appear so inevitable to-day (top picture). This article has concentrated on the role of trees as embellishers, but as a tailpiece we show a flat wall and a seat. These have been embellished not only by the vegetable kingdom, but also by the imagination of man in the form of applied mosaic. In a sense this is a reversion away from schematic architecture, back to the incorporation of decorative and symbolic ornament in the wall. Here the effect is brilliantly successful, particularly in the relation of mosaic to vegetation. It is, nevertheless, a dangerous move, especially so in view of the divorce that at present exists between artist, architect and landscapist. Should, however, a marriage be arranged, and walls show signs again of becoming more than mere diagrams, a solution of the problem stated on these pages is still no less urgent. For the diagrammatic wall has functional as well as aesthetic reasons, which will tend to perpetuate it as the most characteristic element in the contemporary architectural aesthetic.*



## NEW NEIGHBOURHOOD AT PEDREGULHO

AFFONSO REIDY: ARCHITECT

In his article on Brazilian architecture on pages 221-222, Alf Byden describes the importance of the Ministry of Education building in Rio, marking as it does so clear an advance in one phase of the modern movement. He explains, however, the neglect which, until recently, has been shown towards housing and town planning. The following illustrations of the Pedregulho neighbourhood unit, now under construction in Rio, suggest that this neglect is being remedied, and that Brazil may be about to make an outstanding contribution to another phase of the modern movement. This unit is the first instalment of an extensive programme aimed at providing lower-paid municipal workers with housing accommodation near their places of work. The site covers some twelve acres of sloping ground and contains four blocks of flats, a community centre, health centre, co-operative shops and a laundry. A sports centre with swimming pool, gymnasium and changing rooms, open to all, is attached to a primary school which is also part of the unit. Although the site faces west and is very exposed to the sun, a great disadvantage in a tropical climate, this fault is nevertheless compensated for by a magnificent view over the bay which the architect has attempted to make visible from every flat. The scheme will house about 2,400 people.

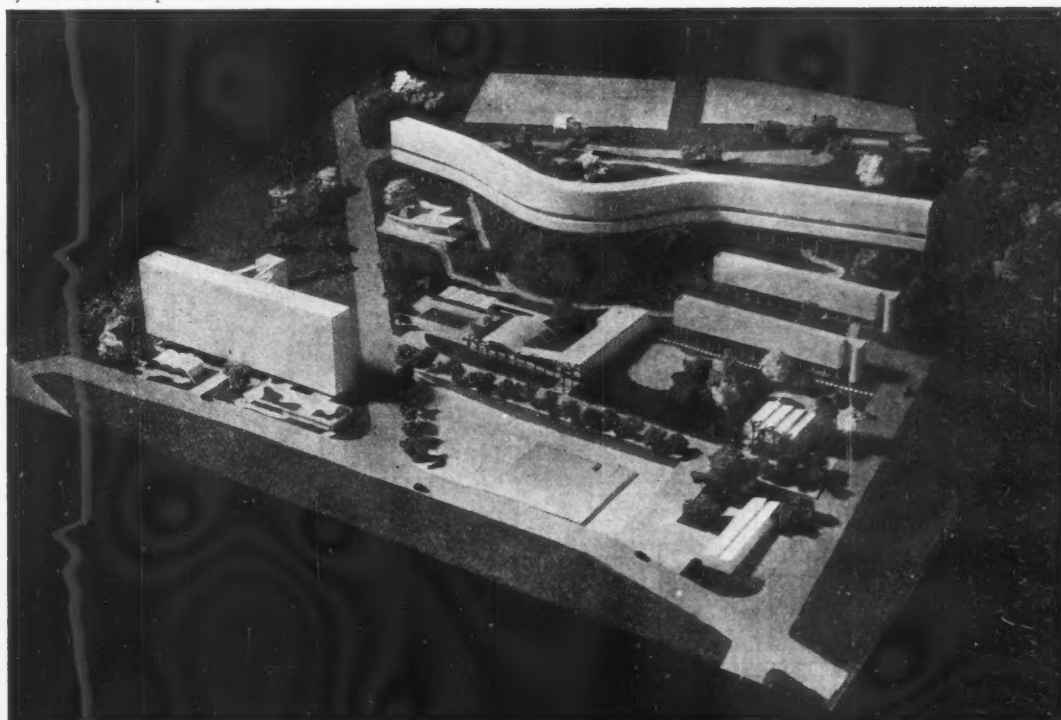
**before**



**after**

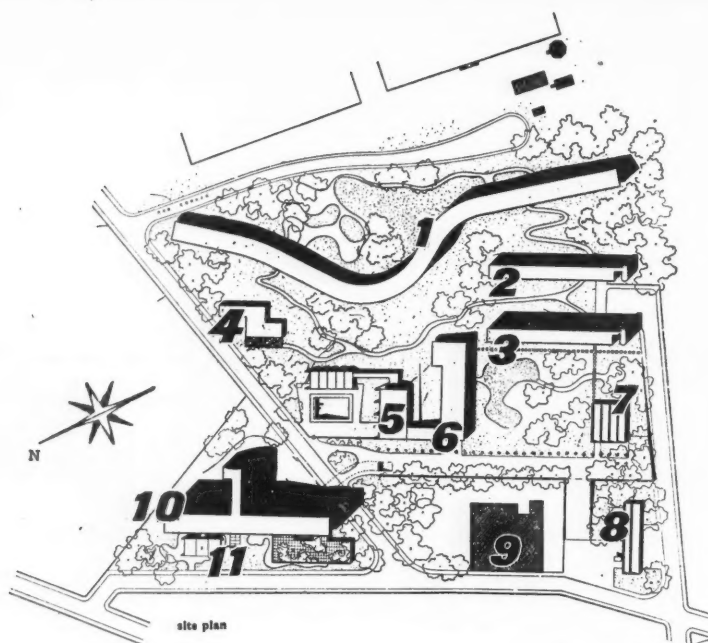


1, model of the complete scheme.



Staff of the Housing Department of the Rio de Janeiro Municipality who collaborated in this work are as follows: Francisco Marques Lopes, civil engineer, topography; Francisco Bolonha, architect; Sydney Santos and David Astracan, civil engineers, structure; Gabriel de Souza Aguiar, civil engineer, supervision of works; Carmen Portinho, civil engineer, general direction.





1 2 3 \* 8 9  
\* additional block of flats (type B) projected but not shown on site plan.

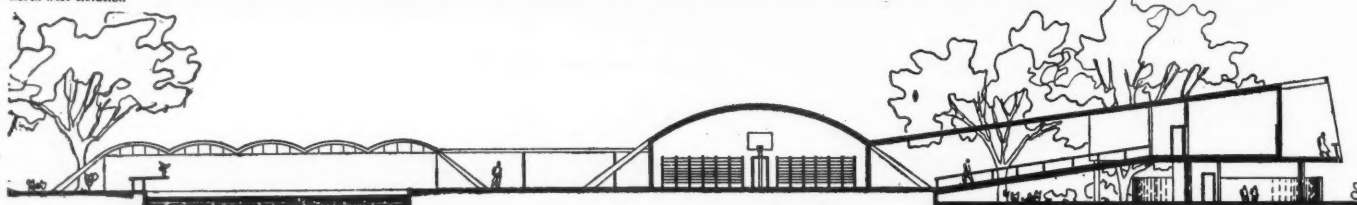
key

1, flats, block A. 2, flats, block B1. 3, block B2.  
4, community centre. 5, secondary school. 6,  
infants' school. 7, health centre. 8, co-operative  
stores. 9, offices. 10, flats, block C. 11, creche.

### PRIMARY SCHOOL AND SPORTS CENTRE (projected)

scale 1:125

north-west elevation



longitudinal section

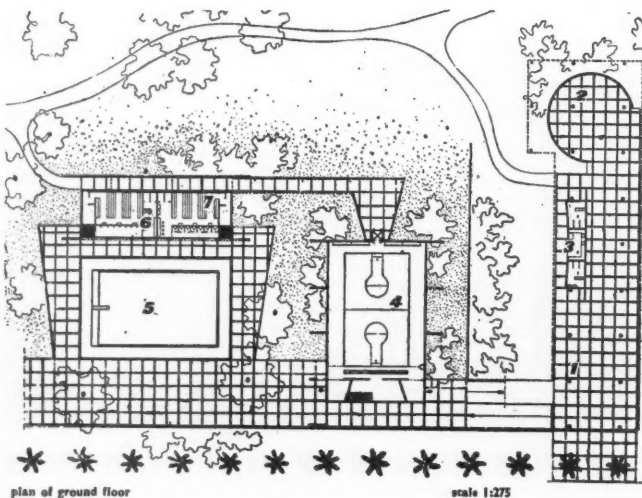
key

1, covered playground. 2, canteen. 3, kitchen.  
4, playing field. 5, swimming pool. 6, men's  
changing rooms. 7, women's changing rooms.

key

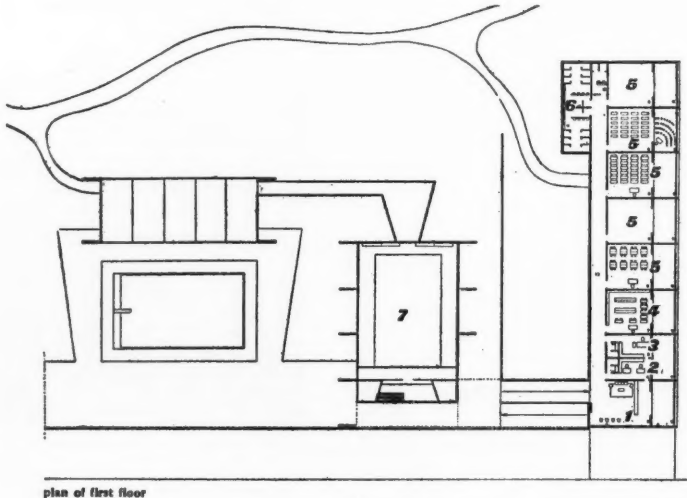
1, waiting room. 2, secretary. 3, director.  
4, library. 5, classrooms. 6, lavatories.  
7, void.

This primary school is designed to accommodate 200 children. The building is raised on pilotis and access is by ramp. Under this block is a canteen, while the rest of the area will form a covered extension of the playground. The sports centre attached to the school is public.



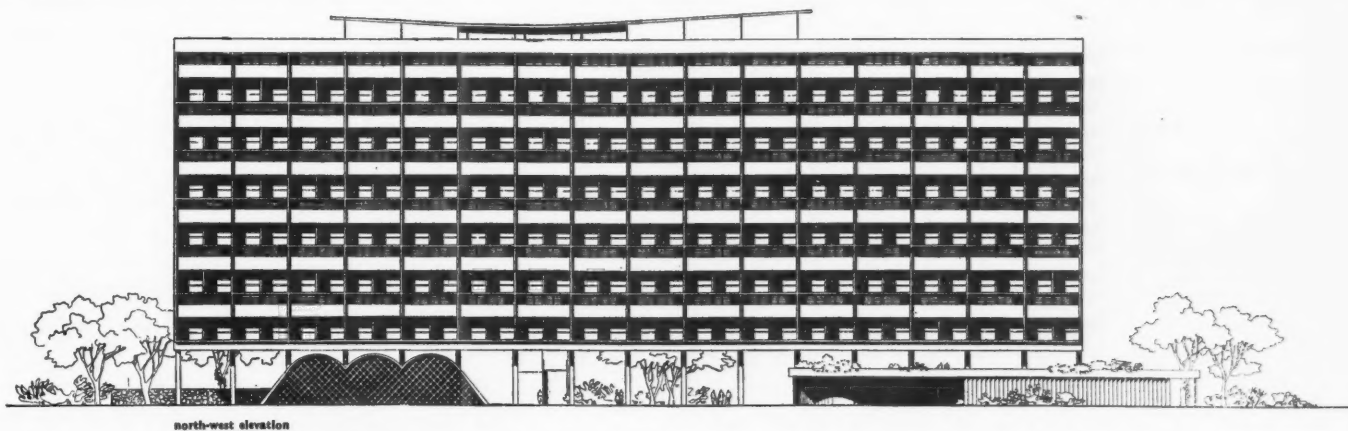
plan of ground floor

scale 1:275



plan of first floor

# FLATS BLOCK C (projected)



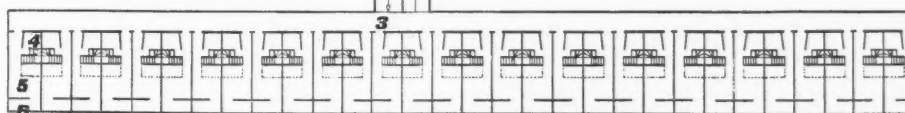
north-west elevation



plan of floors 2, 4, 6, 8, 10

## key

1. ramp, 2. lift hall, 3. access gallery, 4. kitchen, 5. living room, 6. verandah, 7. bedrooms, 8. bathroom.

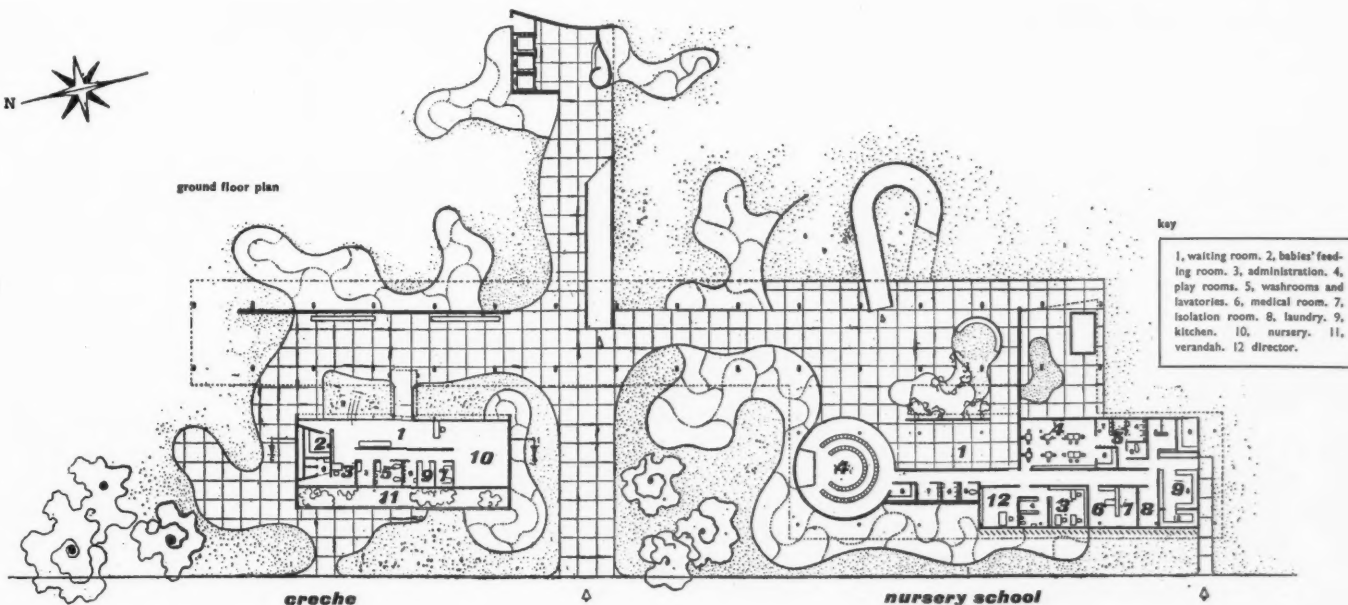


plan of floors 1, 3, 5, 7, 9

The block of flats C stands in the lowest part of the site and consists of six floors of duplex flats. A crèche and nursery school are placed at ground level, while the flats block itself is raised on pilotis. As this block is cut off from the main centre by an existing road a pedestrian way underneath it has been planned to establish a safe connection. This can be seen on the site plan on the facing page.

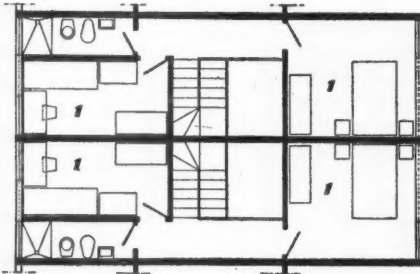


ground floor plan

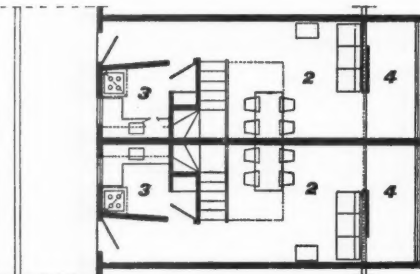


## key

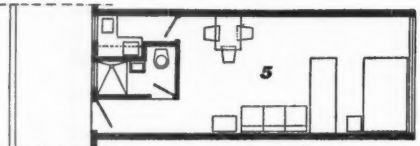
1. waiting room, 2. babies' feeding room, 3. administration, 4. play rooms, 5. washrooms and lavatories, 6. medical room, 7. isolation room, 8. laundry, 9. kitchen, 10. nursery, 11. verandah, 12. director.

**FLATS BLOCK A (projected)**

plan of upper floor of duplex flat

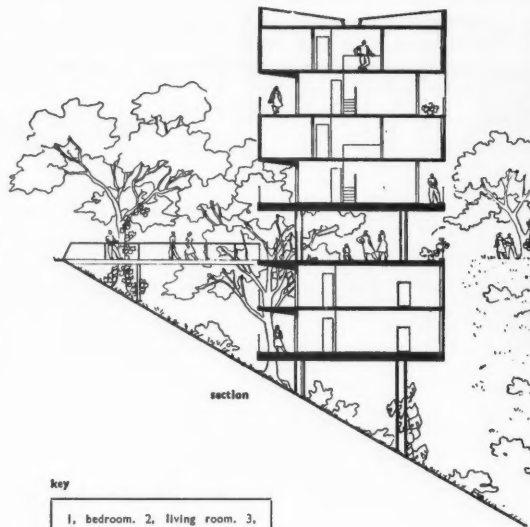


plan of lower floor of duplex flat



plan of single room flat with kitchen

scale 1:200

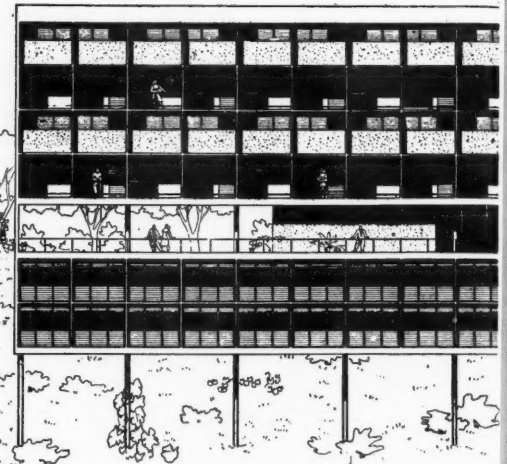


section

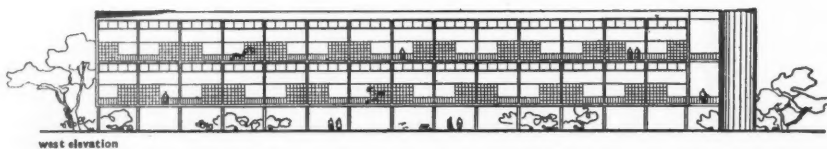
key

1, bedroom. 2, living room. 3, kitchen. 4, verandah. 5, single room flat with kitchen.

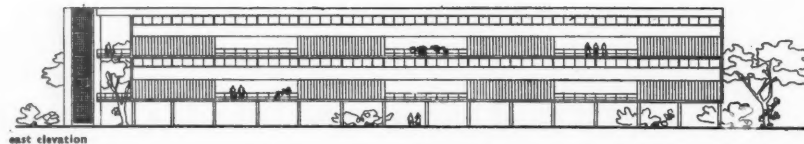
The block of flats A is undulating in plan and is located half-way down the slope of the site, following the contour line. Access to this block is through an intermediate floor half-way up. Above this intermediate floor are two floors of duplex flats designed for families of from 3 to 5 persons, each with two bedrooms, dining-living room and kitchen and hall. Below this intermediate floor are two floors of flats designed for single people or childless couples, with dining-living room, bedroom, kitchen and hall. The vertical circulation is provided by three main staircases, and access from the street is by two small bridges to the intermediate floor. This floor, from which all staircases commence, is kept mainly open and acts also as a covered recreational area in which a child welfare and juvenile club are situated.



north-west elevation

**FLATS BLOCKS B (constructed)**

west elevation



east elevation



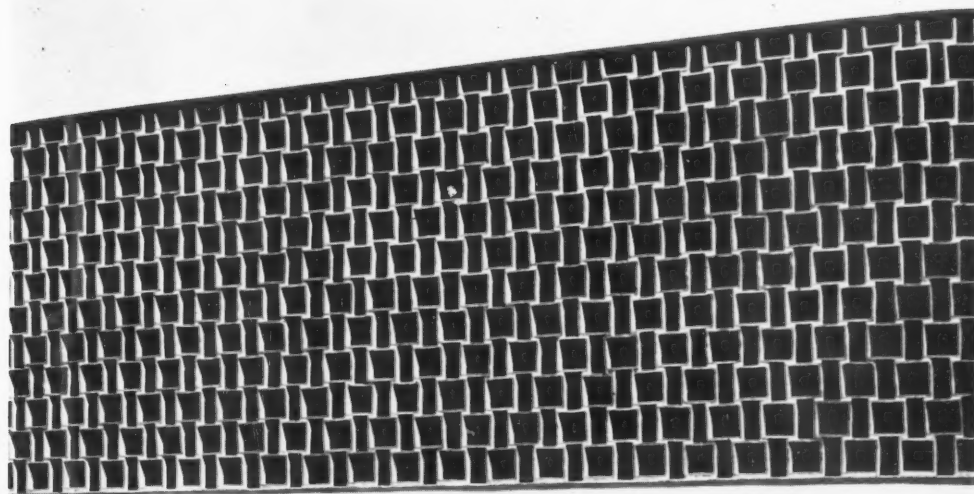
plan of floors 2 and 4



plan of floors 1 and 3

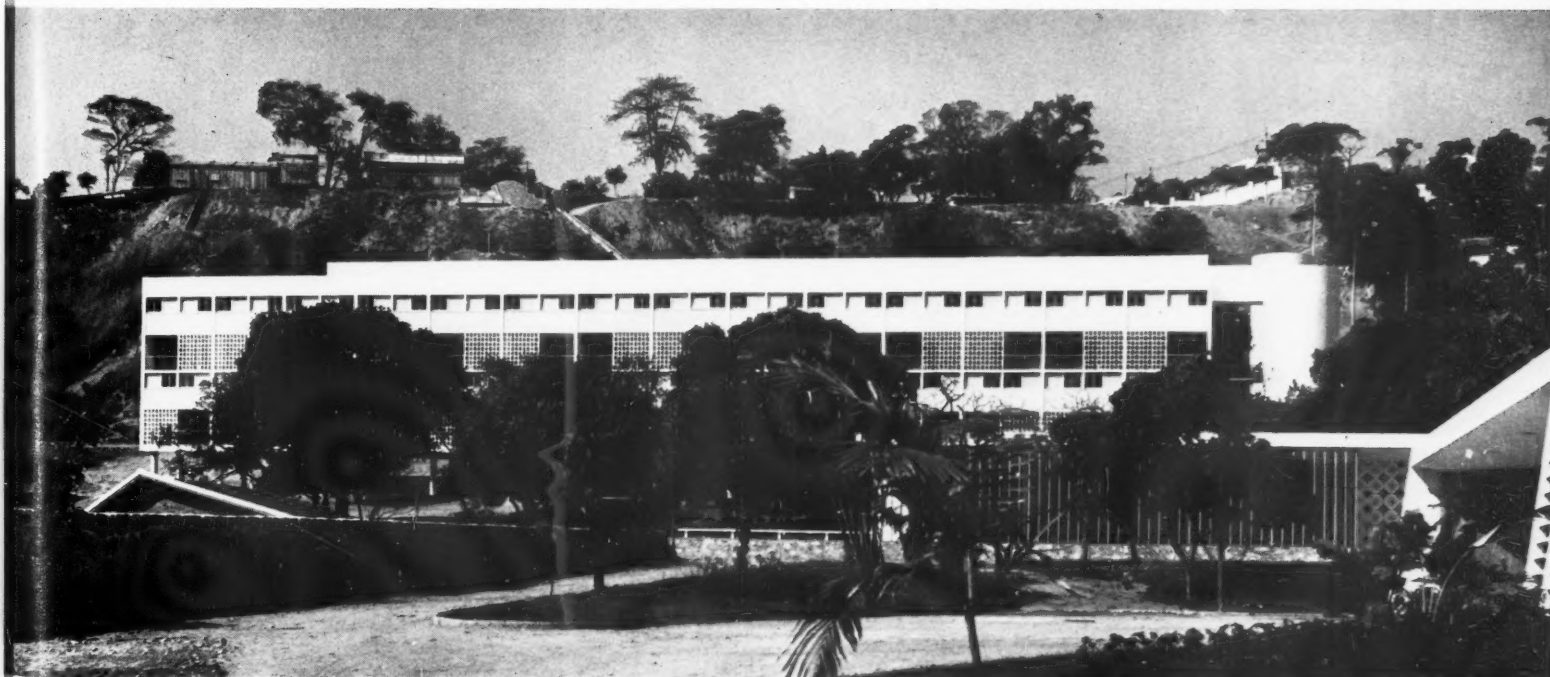
Both of the B blocks of flats have been constructed and are fully illustrated on the following pages. Each of these blocks is raised on pilotis and consists of two floors of duplex flats intended for families of 5 to 7 persons. These flats have hall, dining-living room, kitchen and balcony on the level of their access balcony and three bedrooms and bathroom on the upper floor. Two adjoining flats of this type can be converted into one of four bedrooms and another of two bedrooms to allow for possible changing needs in the future.

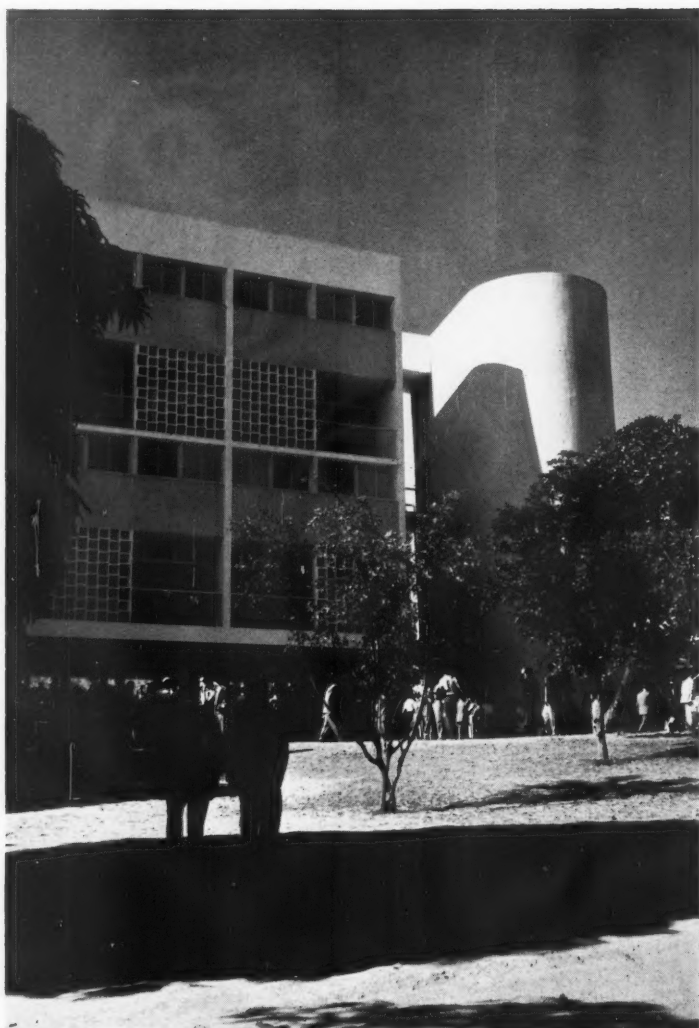




**Flats Block B**

2. detail of the rear façade of Block B2. The ceramic lattice work decorates the balconies giving access to the flats. Through the pilotis can be seen the perforated garden wall of the health centre. 3. the main façade of Block B2, with Block B1 behind it. The health centre is on the right.

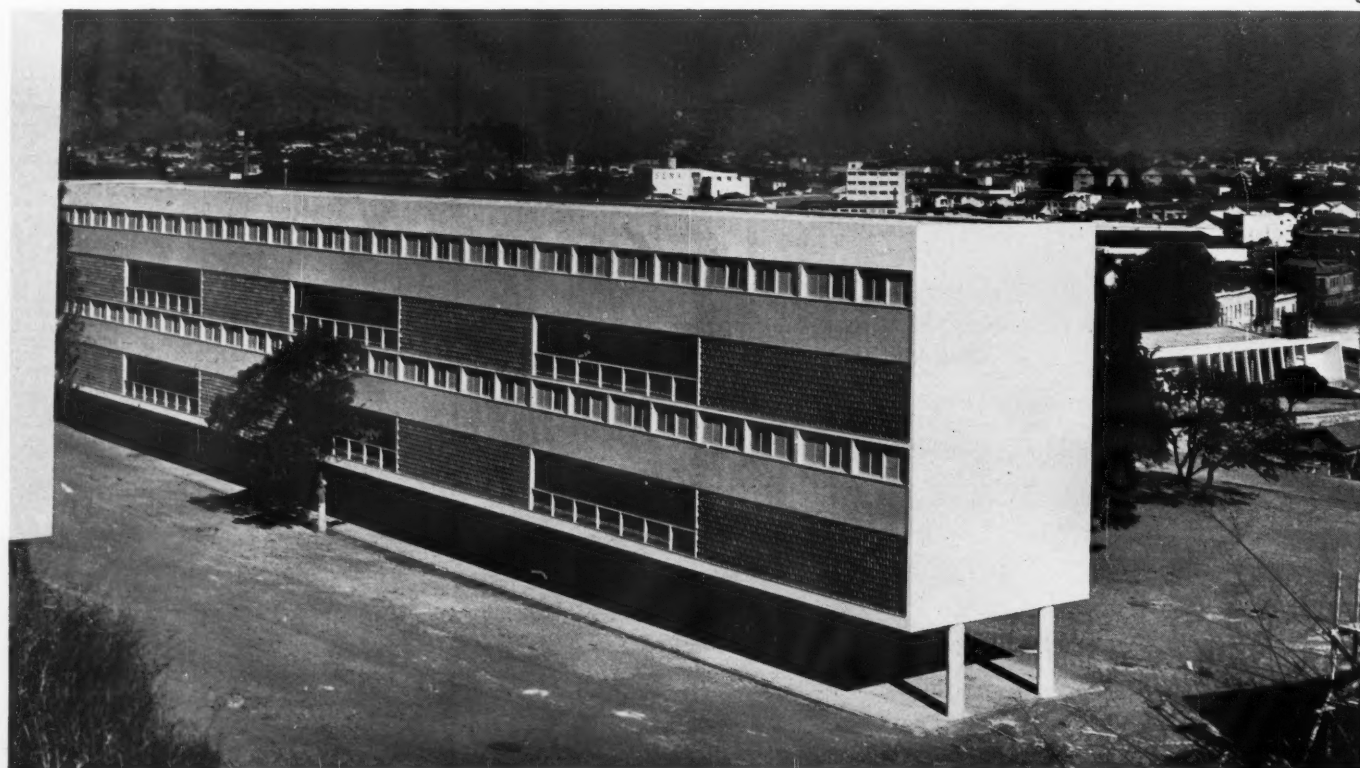




**Flats Blocks B**

4, part of the principal façade of one of the B blocks, showing the main staircase on the right. The curved exterior of the staircase is painted blue. 5 is the rear façade of the same block. Windows are painted yellow, parapets blue. The ceramic lattice is salmon coloured and the concrete finish is white. On the right can be seen the market.

6, on the facing page, is a detail of the rear façade. Windows are yellow, parapets blue, and the interior surface of the verandahs is finished brown. Grilles, cement lattices and main concrete frame are white.



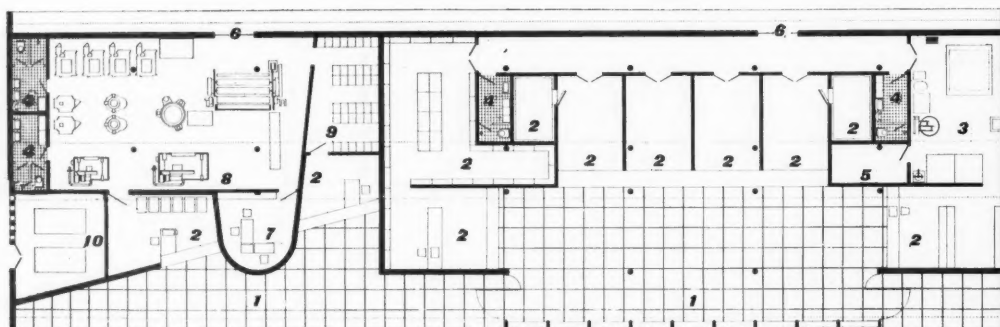




LAUNDRY AND MARKET



section



plan of laundry and market

scale 1:80

key

- 1. public space. 2. shops. 3. bakery. 4. lavatories. 5. flour store. 6. service entrance. 7. administration. 8. laundry machine room. 9. sorting room. 10. boiling room.



7



Opposite, 8, is the main façade of the market. The interior walls are faced with brown and yellow mosaic. The slats of the brises-soleil are painted blue, the remainder is finished white. In the distance is the health centre.

To provide cheap commodities and to reduce domestic work a laundry and market with co-operative shops are included in the scheme. An allowance for a certain amount of washing per week is included in the rent. 7 is a view of the market and laundry as seen through the brise-soleil of the health centre.



8

## HEALTH CENTRE



Looking past the revolving glass door of the market to the health centre

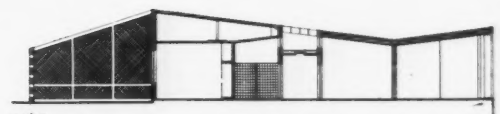
scale 1:80

plan

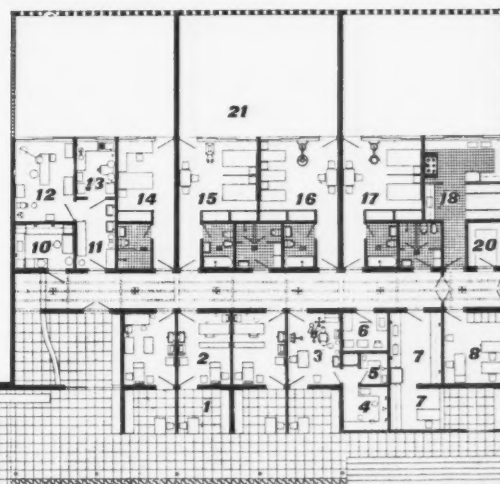
9

### key

1, waiting room. 2, consulting room. 3, dental room. 4, dental workshop. 5, dark room. 6, despatch. 7, pharmacy. 8, administration. 9, service entrance. 10, laboratory. 11, wash rooms. 12, operating theatre. 13, sterilizing room. 14, medical staff room. 15, women's ward. 16, children's ward. 17, men's ward. 18, kitchen. 20, laundry room. 21, gardens.



section







10

The health centre, 10; the waiting bench is faced with azulejos. 11, the main facade of the health centre with its vertical *brise-soleil* and inset azulejo panel.



11





San Giorgio Maggiore, about 1770, from a painting by Francesco Guardi.

## SAN GIORGIO MAGGIORE

EMERGE UNDER THE clock-tower from the swarming, labyrinthine Merceria, and you are surrounded by the most splendid townscape that the world affords. On the left the Patriarch's Palace, elegantly neo-classical (and there are always children riding the red marble lions in front of it); then comes the south-west corner of St. Mark's; on the right the Piazzetta, narrowing—as if in a false perspective—till it ends in the Ala Novissima; in front, the skyscraping Campanile with the Loggetta at its foot; beyond, the Piazzetta, incomparably enclosed on one side by the sumptuousness of Sansovino's Library, on the other by the Doge's Palace, a diaper of grey and pink that seems not so much supported by as tethered to the earth by the pillars of its two arcades; and finally, as it were in the middle of a backcloth or diorama, floating on the Lagoon in an amplitude of light, the island of San Giorgio.

Islands have been made decorative in other cities, Rome—for instance—and more conspicuously Paris, but only one city that I know shares with Venice the advantage of an island set at just the right distance from the shore and in the middle of the main view. What has San Francisco made of this privilege? A prison. With noble mountains behind it, Alcatraz might

have been glorified, I do not say into another San Giorgio, but into a larger and more dramatic Isola Bella; instead, it looms grim and cautionary, immuring the most abandoned criminals in the heart of San Francisco's finest outlook. The contrast in civilization between the modern world and the Renaissance could not be more pungently illustrated.

From the Piazzetta, San Giorgio is seen half-face: its axis runs to the Dogana which marks the end of the Grand Canal, so that by a happy contrivance you discover the church straight ahead as you are rowed into the lagoon. How many of the virtuosities in Renaissance town-planning would have been impossible if the custom of orienting churches had been obligatory! In Rome, for instance, the twin churches of the Piazza del Popolo transgress the rule; so do Sant' Ignazio, Santa Maria della Vittoria and Sant' Andrea al Quirinale; in Paris, the Invalides and the Madeleine; in Venice not only San Giorgio but the Redentore, the Gesuati, the Madonna del' Orto and many others.

There is little other-worldly in the grandeur of the church and monastery of San Giorgio. This group of buildings is designed in the first place as a colossal ornament, like a triumphal arch in the

middle distance of a park, but here the pastures are of water, and it is gondolas not beeches, fallow-deer and cows that punctuate the intervening space. The second purpose, it seems, of San Giorgio is not to remind men of the wages of sin, inevitable death, but to encourage the pride of life and to parade civic magnificence.

The island was first named after the cypresses that steeped above its vineyards and orchards. (I take my facts from the invaluable Lorenzetti.) Towards the end of the tenth century a Morosini built here a Benedictine monastery, which was later enriched with the lapidated body of St. Stephen. Hither on Christmas Night, the vigil of his feast, the governors of Venice used to repair in illuminated boats to venerate the relic. (Whether St. George was already the patron I do not know.) After an earthquake in 1223 the buildings had to be reconstructed and in the Quattrocento the monks, now famous for their erudition, were for a short time the hosts of the exiled Cosimo dei Medici. He employed Michelozzo to design a library, which alas was pulled down in 1614. The earliest surviving building is the dormitory, which dates from the end of the fifteenth century: its three semi-

circular frontons or gables face the Riva dei Schiavoni. The first stone of Palladio's church was laid in 1566. (He was aged forty-eight and had already designed the Basilica in Vicenza.) The interior was still unfinished when he died in 1580; and the façade, which was not erected till 1610, is sometimes attributed to Scamozzi or to Palliari. The greater part of the monastery seems to have been planned by Palladio, but Longhena added the library and great staircase. Pictures and prints suggest that the original campanile, which fell down in 1774, was taller, or at any rate slimmer, than the existing tower, which was designed by a Bolognese friar called Beratti and completed before 1792. In 1800 the chapter-house of San Giorgio was used for the Conclave that elected Pius VII, Rome being then occupied by Napoleonic troops. From 1808 till 1829 the island was used as a Free Port, and for this purpose the little harbour was constructed with its two elegant lighthouses. The monastery was secularized by the Italian monarchy, since when it has been degraded into barracks for artillerymen.

The plan of the church is noble and lucid—cruciform with semi-circular transepts, a dome above the crossing, and aisles that are not continued beyond the entrance to the sanctuary. The chapter-house is visible through the columniated screen behind the High Altar. The church is not parochial and has never been a centre of popular piety: since its completion little new furniture has been added. (The four superb Tintoretos are part of the original decoration.) The windows lavish a candid light upon grey stone and white plaster; the cool spaciousness neither urges penitence nor offers solace. I do not know to what ceremony this church is appropriate, unless it be a *Te Deum* for some secular victory. If, however, you are not puritanical, if you consent to indulge your æsthetic sense in the contemplation of a work of art without always worrying about its function, you can be made happy by the architectural virtues conspicuous in this interior.

Palladio is the most regular and urbane of artists, and therefore the least surprising. If some element in a design by him attracts attention to itself, it usually means that he has fallen short of his ideal. (The majority of such failures come not from his invention but from his clients' parsimony: the pilasters of the secondary order, for instance, in San Giorgio ought to be in stone throughout.) It is reasonable to prefer artists such as Michelangelo who can rise above urbanity, and those of us who most admire Palladio must admit that he resembles Pope rather than Milton, and perhaps Cicero or Gibbon rather than Pope.

San Giorgio is the best of his interiors. The plan of the Redentore (made ten years later) seems cramped by comparison; but its façade is supreme architecture in the refinement of its logic, the musical precision of its equilibrium. The façade of San Giorgio cannot be acclaimed as similarly flawless. Ruskin indeed asserts that 'it is impossible to conceive a design more gross, more barbarous, more

childish in conception, more servile in plagiarism, more insipid in result, more contemptible under every point of rational regard.' (He adds that the interior would have been undeserving of a moment's attention but for the precious pictures it contains.) Such scoldings make one wonder what masochism led Ruskin to be in love with a city where his eyes were continually submitted to torture by pediment and entablature.

Some of the details of the San Giorgio façade are clumsy. The purist objection to the interruption of the stylobate by the door does not seem to me very important, but the door, the niches between the columns and the frames round the busts of the two doges all look as if squeezed into spaces too small for them. I do not know where else in Palladio's work this defect can be found. The general effect of the façade is Seicento rather than Cinquecento, and I do not believe it should be attributed to Palladio. I speak without the authority of expert knowledge, but it seems probable to me that the main elements of the design are his, and that the details of which I complain display the changed taste of a later generation.\*

Seen from a distance these shortcomings become venial, and the emphatic boldness of the design remains a virtue. The Redentore elevation, even on a larger scale, would not suit the site nearly so well. It is too contained, too uncommanding.

More important, the façade of San Giorgio is only the focal point of a great composition. The dome rises above it, the transepts make massive shoulders on either side, behind these are the two

\* Dr. Wittkower in the *Warburg Institute Journal* (vol. vii) published a drawing by Palladio for a part of this façade, which shows the columns of the large order without their high bases. He justly points out that this would avoid the present disproportion between the monuments and the socle; and assumes that the façade does not correspond to Palladio's intentions. It is no doubt possible, though I think unlikely, that Palladio himself changed the arrangement shown in the drawing.

turrets, then the campanile breaks the symmetry, and the monastery buildings buttress the north-east side of the church and fan out from its south-west. Particularly valuable in its simplicity is the brick exterior facing the little *campo* and then following in two obtuse angles the shore: its semicircular water-gate offers a dark repetition of the silvery curve in the dome.

The San Giorgio agglomeration is supremely picturesque, even in the literal sense. It has inspired painters from Canaletto and Guardi to Corot and Claude Monet. It still inspires them. This picturesqueness is its chief beauty, its *raison d'être*, the criterion by which it should in the first place be judged. Though chance must have played its part, the happiness of the affair as a whole should be put to the credit chiefly of the successive architects involved. The scale and form of the lighthouses, for instance, are exquisitely in keeping with the composition to which they are accessory.

The art of adding one building to another, using a different style and a different material, so as to achieve balance without recourse to symmetry—this art seems to be all but lost to-day, when it is more than ever called for. Our architects cannot reasonably be blamed. The designers of the campanile and the lighthouse thought and felt in much the same way as Palladio over two centuries earlier. How different, some fifty years later, were the thoughts and feelings of Ruskin! Now another century has passed, leaving us more sympathetic by far than Ruskin with Renaissance ideals but still separated from them by a deplorable abyss. Any talk of adding to the San Giorgio buildings would therefore fill me with dismay. But at the back of the monastery are sheds that look like kennels for locomotives: can we not hope that Venetian pride will remove these disfigurements and set in their place not any new construction but a garden, so that the waters of the lagoon may once again reflect the cypresses after which the island first was named?

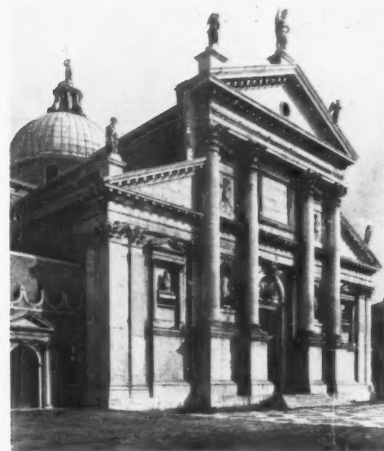


The island of San Giorgio, 'floating on the Lagoon in an amplitude of light.' To the left of Palladio's church and the group of monastic buildings may be seen the harbour and lighthouses constructed in the early nineteenth century, when it was used as a free port.





*The interior of San Giorgio (above) is the best of Palladio's interiors, says Raymond Mortimer. On the other hand the facade (below, and detail on left) is not free from faults; in particular, the door and the niches*



*between the columns are cramped for space. There exists a drawing by Palladio which shows the columns of the large order without the high pedestals given them in execution.*



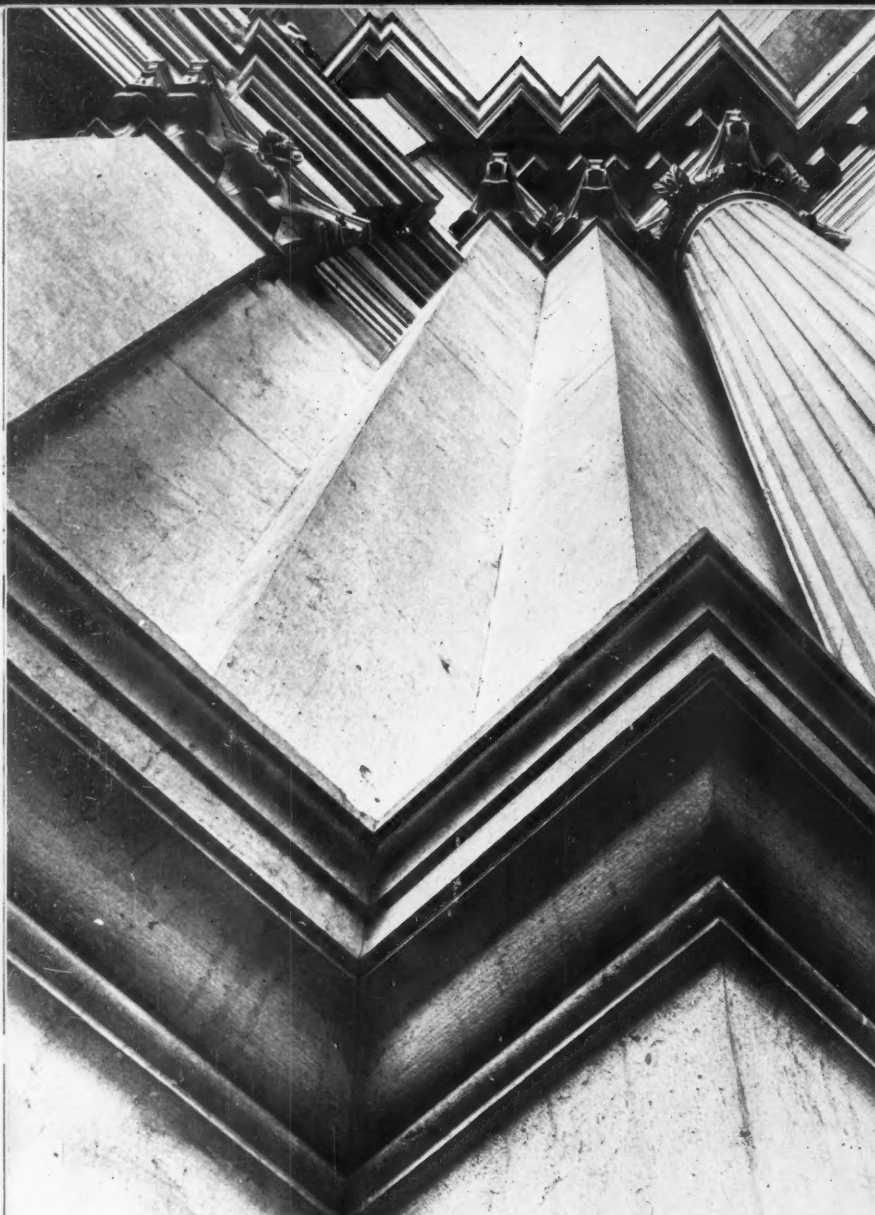
*The facade of San Giorgio Maggiore is best seen from a distance. Its bold relief suits the island site far better than would the greater delicacy and precision of El Redentore. Above all, as these two photographs emphasize, it is as the focal point of a*



*great picturesque composition, comprising elements as diverse as the present campanile (built in 1792) and the little light-houses of which one can be seen on the left in each photograph, that it should be judged.*



*Palladio is the most urbane of architects, and this urbanity comes out in every moulding in the interior of San Giorgio Maggiore. On the left is a detail of the order and entablature of the presbytery, below is a door head in the same part of the church. The lower left photograph shows the vaulted ceiling and upper part of the order of one of the aisles; the lower right, the dome over the crossing.*



The name *miscellany* implies, of course, an architectural *miscellany*—one that will include subjects which, though marginal to architecture, are nevertheless vital to it.

## miscellany

### WORLD

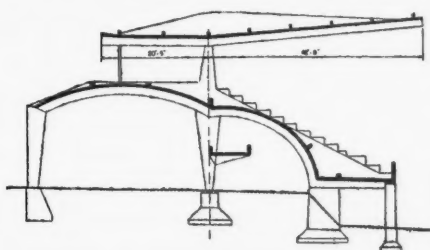
#### GRANDSTAND AT MADRID

'With one brilliant exception . . . the architectural visitor to the Iberian peninsula is not apt to find much modern work of interest . . .\*' The exception is the roof of the grandstand of the Madrid Hippodromo (race course)—or rather its canopies.

These are of reinforced concrete shell construction. The repeated barrel forms are cantilevered out 42 feet, thus shading a large area without support. The flat arcs of the outer unsupported edges deepen towards the supports where the greatest bending moments are and form hyperboloids. Test models erected before the canopies were constructed were loaded successfully to prove a safety factor of nine. The design is by the Spanish architect Eduardo Torroja who, according to Frank Lloyd, has 'expressed the principles of organic construction better than any engineer I know.'

G. E. Kidder Smith

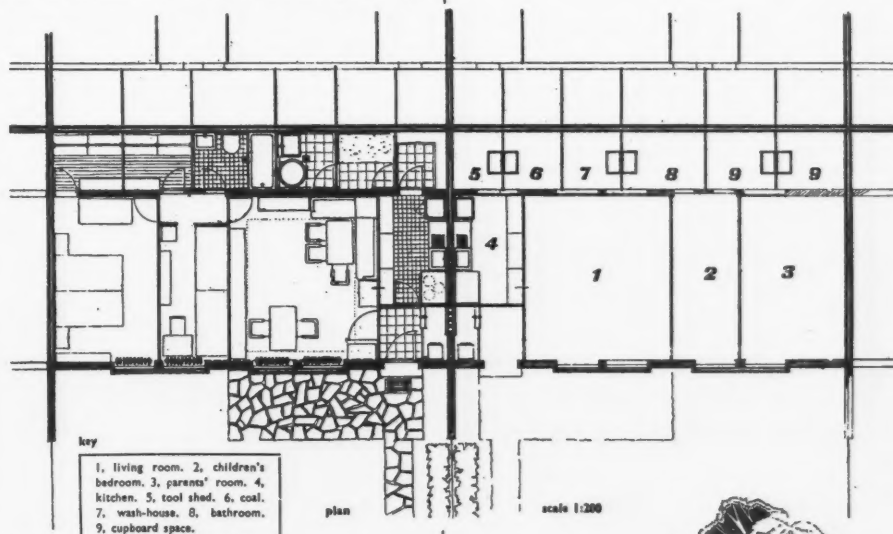
\* G. E. Kidder Smith in *The Architectural Forum*.



#### BACK-TO-BACK HOUSES

*Back-to-back houses* is a term with sinister nineteenth-century connotations, but there is nothing intrinsically wrong in the arrangement.

These German houses are designed by



Leopold Stelten with a view to overcoming the high costs of single one-family houses. The whole house is on one level and good cross ventilation is provided by clerestory windows as shown in the section. Costs saved by eliminating cellars and stairs and by the use of joint walls allow funds for refrigerators and central heating. This in addition is economical in its use of piping. Built-in cupboards are replaced by two cupboard-rooms, large enough for the clothes and linen of the whole household—



one for storage and one for use as a drying cupboard. The garden is fairly large to provide privacy, and the entrance is planned so that door and windows are not overlooked. The kitchens, bathrooms, etc. at the back are lit and ventilated by roof lights.

Neue Bauwelt 10.4.50

### LETTERING

#### SUNDERLAND'S LEGACY

The town of Sunderland is typical in its haphazard squalor of the English manufacturing town. It does, however, possess one feature which, by now, must be unique in the country—a really magnificent collection of early nineteenth century street nameplates. It is a mystery how so many have survived, when elsewhere



they have been swept away wholesale to be replaced by what is falsely considered a refinement on them. Before this occurs in Sunderland (that it has already begun is shown in photographs 4 and 9) it is worth examining the background story of the types which inspired Sunderland's letter carvers and casters.

The typefaces cut by John Baskerville in the late 1750's began to foreshadow a change in letter-forms to what is called the 'modern face,' which culminated in England in the fully fledged moderns cut by Richard Austin for John Bell, whose first specimen was issued in 1788. Vertical stressing characterized these types, a greater contrast between thick and thin strokes, and fine, almost unbracketed serifs. Then followed a further thickening of the main strokes until, in the early nineteenth century the 'fat-face' appeared. 1 to 3 and 8 (facing) show this transition. The



influence of the classical letter has gone and the characteristics of these letters, their nicety of placing and their pleasant waywardness, seem to indicate that all four are by the same local craftsman, who has made good use of vigorous deep cutting. The sans-serif letter began to appear in about 1816, but was not very widely used until the 1830's. 10 (together with 6 and 7) has the same robust character as the others and is obviously influenced by them. Witness the uniform width and the kick in the tail of the R, especially in 7, where the letter-cutter has also maintained thick and thin strokes.

With 9 the conscious link between architect, builder and letterer has disappeared. Lettering has become something to be en-

dured; it no longer has either architectural quality, vitality or appropriateness. Enamelled iron has opened up the possibility of commercial productions even of street signs.

4, also in Sunderland, illustrates even more the completeness of the gulf between architecture and lettering. By



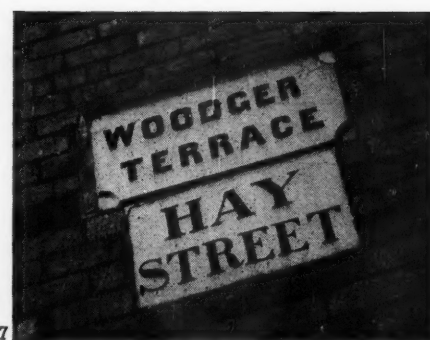
being over-refined, lettering has become 'a concession to art.' Look back to the eighteenth century example from Berwick, to the fine stone panel in 5. Here is refine-



ment indeed. The whole thing is seen as a part of the architecture on which it is placed. The letters are well drawn, and laid out with an eye as much to the spaces between and surrounding the letters as to the letters themselves.



Finally, here are two comparisons. In 6 the modern sans of the AA sign is quite unnecessarily cramped for such a large area and is poorly drawn. In fact it is shown up as being hopelessly devitalized stuff beside the street name, which completely steals the show—a good example of the real job that can be done by strong masculine lettering when that is wanted. 7 shows a good combination of two nameplates. When the upper one was added at a later date someone was at pains to see that the two panels were intelligently linked, adding at the same time a modest ornamentation at the corners to draw some attention to the



new name. It is to be hoped that Sunderland appreciates the legacy of good street lettering that has been left her. There is so little as good as this now remaining that it would be tragic if it were swept away—depriving other towns of an inspiration they are ill-advised to ignore.

Charles Hasler

## HISTORY

### POSTSCRIPT ON LEQUEU

*A hitherto unnoticed volume of drawings kept in the 'réserve' of the Cabinet des Estampes in the Bibliothèque Nationale\* throws new light on*

*Lequeu.* Shortly after the publication of my article on Lequeu in the August number, 1949, of THE ARCHITECTURAL REVIEW, which concentrated on architectural and stylistic problems, the interesting study by Dr. E. Kaufmann in the *Art Bulletin* (June, 1949) became available to me. By a coincidence not unusual in matters of research, the same documents had been consulted independently by both of us with the exception of this one volume of drawings which Dr. Kaufmann seems not to have noticed.

The volume contains genre scenes, landscapes, animal studies, studies from antiquity and a few portraits. Amongst these are two drawings in profile of Lequeu, done by Jeanne Françoise Tavenst, one dated the fourth year of the republic, the other less classically stylized, more realistic and slightly later; and also a portrait by Lequeu of Mademoiselle Tavenst. How much Mademoiselle Tavenst meant in Lequeu's life we cannot say. His features as recorded by her tally with an interesting description in the document of the second year of the republic appointing him Dessinateur de la première classe. He was 'five feet tall, his face oval, his eyes blue, his eyebrows chestnut, his mouth big, his nose fat and straight, his chin round, his forehead straight and his hair chestnut.'

In connection with this hitherto unpublished document, a few facts on

\* (Ha 80-c).





8



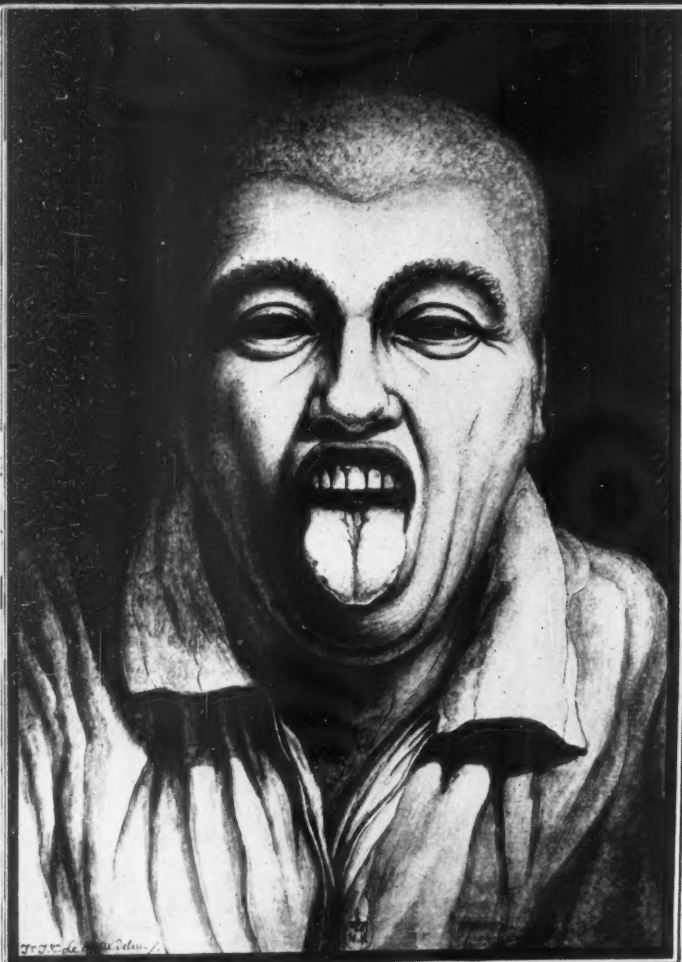
9



10

1





*Il tire la langue?*

2

3



*Et nous aussi nous serons mères, car.....!*

*postscript on lequeu*



4



5



Lequeu's life may also be added.<sup>1</sup> He was born at Rouen on September 14, 1757;<sup>2</sup> he died probably before or early in 1829,<sup>3</sup> since in an interesting report by Lequeu on the burial of Soufflot, the architect of the Panthéon, preserved in Ha 80 at the Cabinet des Estampes, the fact is not mentioned that Soufflot's body was removed from the old church of Ste Geneviève in that year and finally interred in the Panthéon. Years before, during the Revolution, Lequeu had made an abortive attempt together with Soufflot's nephew, Soufflot le Romain, to do the very same thing. Lequeu writes: 'Ce fut alors que Monsieur Soufflot et moi . . . nous fûmes dans une nuit obscur



exhumer le cercueil de cet habile architecte.' It was placed 'dans un petit caveau inconnu,' but apparently the two got hold of the wrong coffin.

This somewhat macabre story goes well with some of the most interesting drawings in volume Ha 80-c, which may have condemned the volume to its concealed existence in the *réserve*. The following illustrations will give an idea of their character.

Some, 2 and 6, are physiognomical studies, in style somewhere between Lebrun's or Messerschmidt's drawings of human expressions on the one hand, and Géricault's paintings of madmen on the other.

<sup>1</sup> I wish to express my gratitude for the help given me during the last years by M. Jean Valléry-Radot and his Staff of the Cabinet des Estampes of the Bibliothèque Nationale in Paris, especially to Mademoiselle N. Villa and M. Pogon.

<sup>2</sup> Lequeu's father may probably be identified with a François Lequeu (Jean-Jacques François, as stated by Lequeu), belonging to an ancient family from Rouen, who built a number of churches, and who lived from 1701 to after 1766. But the records regarding him and his sons are contradictory and probably somewhat incorrect. Details about a number of architects bearing the name Lequeu were kindly supplied by Madame the Directrice of the Bibliothèque de Rouen.

<sup>3</sup> Lequeu was still alive in 1824 when he wrote letters to the Press. (*Supplément du Journal de Paris*) (Ha 80 passim). On Soufflot's burial cf. *Le Moniteur Universel*, 27, II, 1829.

other. It must not be forgotten that Lequeu was an exact contemporary of Lavater whose studies on physiognomy were as well known in France as they were in England. Others of the drawings in the *réserve* are meticulously accurate representations of naked women, some with captions in Greek letters, though the words are in French. The most remarkable ones are decidedly reminiscent of Lequeu's other contemporary Fuseli, although they may lack Fuseli's vigorous penmanship. But the combination of the lurid and the sensual, the luxurious and the sensational, is the same. In one of them, 1, dated the seventh year of the republic, a woman is seen lying on the sill of a dark semi-circular window. She is seen from the head in extreme foreshortening, so that her breasts appear in the roundest modelling against a dark background. A bird is escaping past the window, and she is stretching her hand out towards it. The caption says '*Il est libre*,' meaning probably him who escapes from the bondage of woman. *La Baigneuse*, 4, is seated in a Gothic bath behind a pointed arch, and also behind a pointed arch appears a lightly dressed person raising her fingers and saying *Je promets*, 5. *Je promets* is one year earlier than *Il est libre*. *La Baigneuse* is undated.

Yet another woman is shown by Lequeu in the garb of a nun. She is baring her breasts and says 'Et nous aussi nous serons mères; car . . .!' This drawing is dated the second year of the republic, and its anticlerical meaning is obvious, reminiscent of Diderot's *La Religieuse*.

Finally, more frankly voluptuous, but less precise in draughtsmanship, is the Bed of the Beglierbeys of Rumelia, living



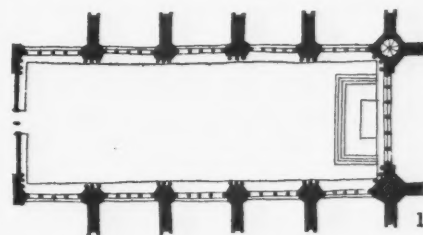
at Sofia in Bulgaria in 1789, 7, a very lush affair in the style which was to be so dear to the *tapissiers* of the early nineteenth century. The drawing is accompanied by a description in the first person of splendours seen. Perhaps it is the outline of a novel. If that is so, Lequeu might have to be considered in the future as a writer as well as an architect and an artist.

Helen Rosenau

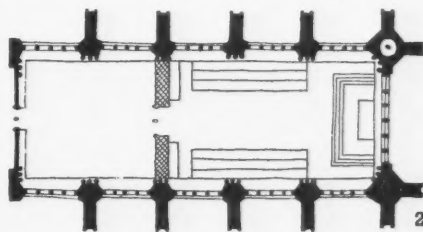
## PLANNING

### CHAPEL TO CHAMBER

The direct descent of the new Chamber of the House of Commons from the original St. Stephen's chapel\* can be clearly demonstrated by means of plans. 1, from Frederick Mackenzie, is an accurate plan of St. Stephen's chapel as it was from 1292 to 1350, just a plain empty building. Mackenzie can always be trusted in matters of draughtsmanship and accurate observation;



it is when he tries to play the historian that he becomes fantastically wrong. He could not make head or tail of the building accounts of the chapel, and he thought that the stalls of the chapel stood in an isolated choir. It is not greatly to be wondered at that his wild guess deceived St. John Hope and Lethaby, because Mackenzie's habit was to state his merest surmises as incontrovertible facts. Neither of those two great authorities made a real study of the chapel and therefore were completely deceived by Mackenzie.



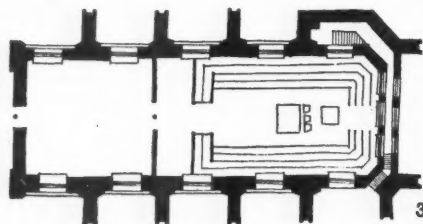
2 shows how the stalls and the screen were placed in reality, and it is at once apparent that we have here the nucleus of the Commons' Chamber as it has been throughout the centuries, and as it appears today. However grand and highly developed it may seem it is fundamentally the choir of St. Stephen's Chapel—that and nothing more. We may say that this is how the chapel looked, in plan, by about 1355. Edward III's foundation of the College is dated 1348, but years went by before the chapel fittings were ready for the accommodation of the Dean, Canons and Vicars. The 1350's were sensational years in the building sense, because Master Thomas arrives from Gloucester, after the com-

\* Vide the present author's *Parliament House: a Study in Place History* in the September REVIEW.



pletion of the choir there, and becomes King's Master Mason; and further two exceedingly important experts arrive. One, Master John Barnaby, is paid twice as much a day as the King's Master Mason, what for we are left to guess. Prof. G. F. Webb and the writer think that he probably painted the King's portrait which adorned the east end. The other expert was Master Edmund Canon, of the great family of Purbeck Marblers, the Canons of Corfe, in Dorset. He is paid half as much again as the King's Master Mason, which shows what a grand person he was, and he built the screen of the chapel which was later to divide the Commons' Chamber from the Lobby.

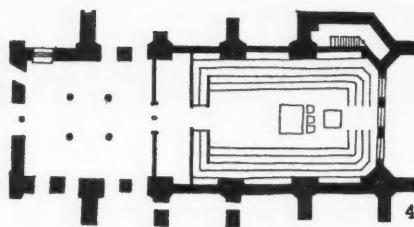
Unfortunately, there is no record of exactly when Master Edmund's screen was destroyed—records disappeared in the devastating Fire of 1834—but by Wren's time (c. 1700) we can see that the great screen and rood loft has become just a flat partition, while a space is left between



it and the backs of the return stalls 3, which are now the cross benches at, but outside, the Bar of the House. In this space distinguished visitors like the Duke of Wellington could walk about and hear debates. The removal of the choir screen gave, in fact, a little extra room, but its effect—the division of the chapel into choir and antechapel, or into Chamber and Lobby—has always been preserved.

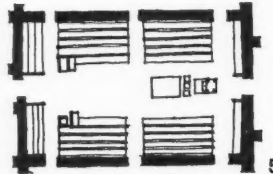
We see what the Commons did. They simply extended the stalls round the east end and increased the rows of benches. A door was cut, at some date, in the east end called 'Solomon's Porch.' This led into a gallery, shown on the plan, the roof of which was a kind of penthouse below the east windows of the Chamber. This can be seen in seventeenth century prints, therefore it was not an innovation by Wren. Wren built a gallery over the benches because St. Stephen's was always too small, otherwise we can see that the chapel remains the same, simply with increased seating accommodation, and the Speaker's Chair replacing the altar. (J. T. Smith records that in 1800 he found the original altar stone 'under the Speaker's seat'—a most peculiar remark which suggests that in the violent Reformation times of 1547, the Speaker actually sat down on the altar. The violence of the religious feeling, on both sides, must not be forgotten.)

How little Wyatt did in 1800 appears in 4. We see that he managed to squeeze in

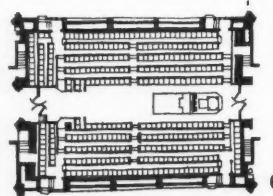


more benches between the chapel buttresses by making the walls thinner, and it would appear that he abolished Solomon's Porch, and the gallery outside. Here we are faced with conflicting evidence. Brayley and Britton published (1836) in their List of Plates to 'The Ancient Palace of Westminster' a plan which shows the external gallery retained, but in the same List appears a drawing of the exterior of the east end, after Wyatt had finished with it. The gallery has gone, Solomon's Porch appears, blocked up, and the external descending mullions of the old, long destroyed great east window of the chapel appear once more. There is no reason to suppose this contemporary drawing inaccurate and every reason to suppose that the Plan may have been drawn earlier. In any case it is not of first importance.

Wyatt's interior, and his destruction of the chapel walls alone needs recording.



5 is Barry's Chamber as given in his son's 'Life,' and 6 shows the plan of the new Chamber, thus immediate comparison can be made between the rudimentary 'House of Commons' in the chapel of 1850, and the greatly enlarged and glorified 'chapel' in the House of Commons of 1950—and it is all the one and the same 'St. Stephen's.'



Maurice Hastings

## BOOKS

### REDUCTIO AD LINEAM

THE NEW REGIONAL PATTERN. By L. Hilbersheimer. Paul Theobald, Chicago. \$5.50.

Hilbersheimer takes up more than half of this second glossy volume on his theory of the layout of cities to persuade us, first that the giant metropolis menaces human health and happiness, and therefore decentralisation of all large cities is essential; secondly that

specialised farming, especially on a large scale, destroys land fertility, and therefore a move to smaller scale mixed farming is imperative. These conclusions are not new, nor are the arguments he brings forward, though they are neatly marshalled and aptly illustrated.

We are then introduced for a second time to the physical planning policy that Hilbersheimer developed in his companion book, 'The New City.' This is a variant of the classic Ciudad Lineal of Soria Mata and the early Russian plans, developed along the lines of the MARS Plan for London. Hilbersheimer's particular version, however, is based (without explanation) upon three major assumptions, all of which are open to question. The first is an over-riding obsession with 'air-polluting' industry, which must be isolated, together with its workers, in a rural zone. Hilbersheimer writes from Chicago, and anyone who has been within half a mile of the stockyards there will remember the nauseating odour that hangs over wide areas of the city. But is this a reason for assuming that 'air-polluting' industry is everywhere a necessary evil, for which special plans must be made? Is it not rather an economically wasteful and declining method of manufacture? We have surely learnt in Britain that we cannot afford to disperse into the air the wealth that goes up the chimney and the industrial use of raw coal, the chief producer of smoke, is declining so rapidly that the smoke pall that still hangs over many of our northern towns is now derived as much or more from the extravagant domestic hearth as from the factory chimney.

Hilbersheimer's second sweeping assumption is that it is good and right that every worker shall live together with his fellow-workers adjacent to his place of employment. Perhaps we are more aware in Britain of the social difficulties of the 'one industry' area, but, even leaving this aside, it is surely naive to assume either that there is but one wage-earner per family or that every subsidiary wage-earner will willingly follow in father's footsteps. One of the dominant attractions of the present unplanned metropolis is that a diversity of work is available for different members of the same family.

The third assumption is that work on a smallholding can be combined with part-time, or seasonal, work in industry. In Britain, despite every effort, this has been proved to be untrue. With our open winter, land cannot be left to take care of itself for any reasonable period of time. If the wife runs the smallholding the man can work in the factory, or vice versa, but this is not 'part-time' work, it is simply two wage-earners living together.

Without full acceptance of these three assumptions, the design of Hilbersheimer's elaborately segregated lineal city falls to pieces. The pity is that such an over-glossy presentation of such a palpable *reductio ad absurdum* of the lineal city idea may easily retard further serious consideration of this form of city development, which is in fact more suitable to the technological and sociological developments of our time than the radial and satellite pattern, of whose shortcomings we are becoming increasingly aware. Jacqueline Tyrwhitt

# Avoiding the Arch-Sin

We slept that night at a country Inn near Burford some sixteen miles on the other side of Blenheim, and proceeded hither, next day, by Cheltenham and Tewksbury (not without poking into every crevice of the old church at the latter place)—across the Severn (a marvellously clear flowing river for England) and so thro' a country as full as it could cram of apple-orchards growing on the greenest sward—patches of the yellowest corn—thatched homesteads up to the knees in hollyhocks—and all soft, sweet, picturesque objects, which Nature in her profusion could be suffered to have flung together. For Malvern itself it only half pleases me—the situation is magnificent, it stands a little way up on a hill or hills, from the top of which you see over *ten* counties, and the window of our sitting-room commands the richest, most extensive prospect I ever saw with my eyes—but as a village it is preposterous—at a little distance it looks as if it had been built with a pack of cards—all so white and two-storied and formal! at hand you find it consists of a great many smart, roman-cemented cokney-built *Villas* with a sprinkling of 'gin pallace'-looking Hotels, grouped stupidly, or in strait lines at regular distances—all which seems so out of character on the slope of a romantic hill and alongside of a fine old Monastery and some two or three *old* houses in the gothic style!—But it will do well enough for all I am likely to *want* with it—Pray heaven you may not find me fallen into that arch-sin—a taste for description of natural scenery—For the present then you are to figure your *povera piccola* settled in one of these gin-pallace Hotels (*of course* the most aristocratic—when my Lord this and My Lady that breath the same atmosphere that we breath—) tolerably well off as to things temporal, but for the spiritual part looking forward to better times . . .

Mrs. Sterling, in her querulous, qualifying, about it and about it way, doubted whether it was wholesome to overlook such a flat, 'not but what it was very well to have seen *for once*, or if there was *any necessity* for living there, of course one would not object, etc., etc.'—and, for me *poverina*, from the first moment I set my eyes on the place, I foresaw that it would prove a failure; that it would neither make me a convert to nature, nor find me in a new nervous system. Every day of our stay there I arose with a headache, and my nights were unspeakable; every day I felt more emphatically that *Nature* was an intolerable bore. Do not misconstrue me—genuine, unsophisticated *Nature*, I grant you, is all very amiable and harmless, but beautiful *Nature*, which man has *exploited*, as a Reviewer does a work of genius, making it a peg to hang his own conceits upon, to enact his 'Triumph der Empfindsamkeit' in—beautiful *Nature*, which you look out upon from pea-green arbours, which you dawdle about in on the backs of donkeys, and where you are haunted with an everlasting smell of roast meat—all that I do declare to be the greatest of bores, and I would rather spend my days amidst acknowledged brick houses and paved streets, than in any such fools' paradise. . . .

From *Jane Welsh Carlyle: A New Selection of Her Letters*. Arranged by Trudy Bliss. Published by Victor Gollancz, Ltd. 1949.

## MARGINALIA

### Vandalism at Deptford

St. Paul's, Deptford, designed by Thomas Archer and built 1712–30, is one of the finest of the churches built under the Act of Parliament of 1708, whose unique contribution to English

architecture was described and discussed by H. M. Colvin in the March REVIEW. Among the remarkable features of this church are the balustraded stone stairs leading to the north and south entrances. At least, these stairs *did* have balustrades; what has happened to them, since 1943, is shown in the accompanying photograph. Their destruction was the work of hooligans; the responsibility for repairing them,



A recent photograph showing the state of the balustrade to the stairs of St. Paul's, Deptford.

one would assume, belongs to the Church. But the Church point out that while they are responsible for the fabric of St. Paul's, Deptford, the local council have taken over the churchyard and so must be held responsible for the admission of the hooligans who did the damage. The council, in their turn, point out that the hooligans got in because the Government requisitioned the churchyard railings for scrap metal. THE ARCHITECTURAL REVIEW, in its turn, points out that it is high time *someone* cleared up the mess, repaired the steps, and rebuilt the balustrades.

### African Capital

It was in 1930 that the late Prof. Adshead, architect and town-planner, was asked to choose a site for a capital for Northern Rhodesia. He chose what is now Lusaka, four thousand feet up and a thousand miles south of the equator, and he produced a development plan which has been generally followed while the town has been growing to its present population of four thousand Europeans and forty thousand natives—a population more than double what it was only three and a half years ago.

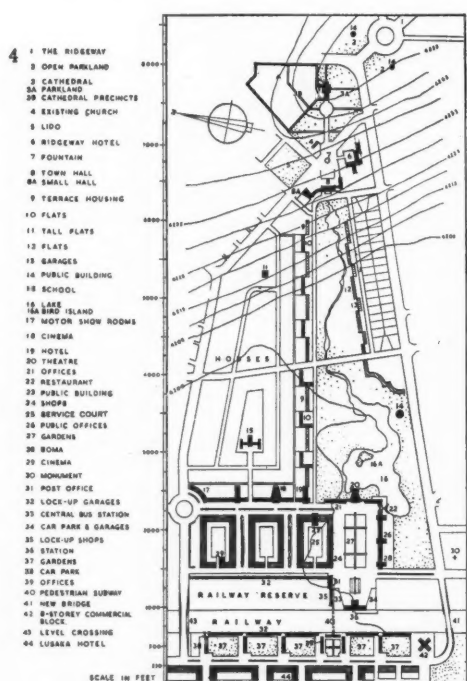
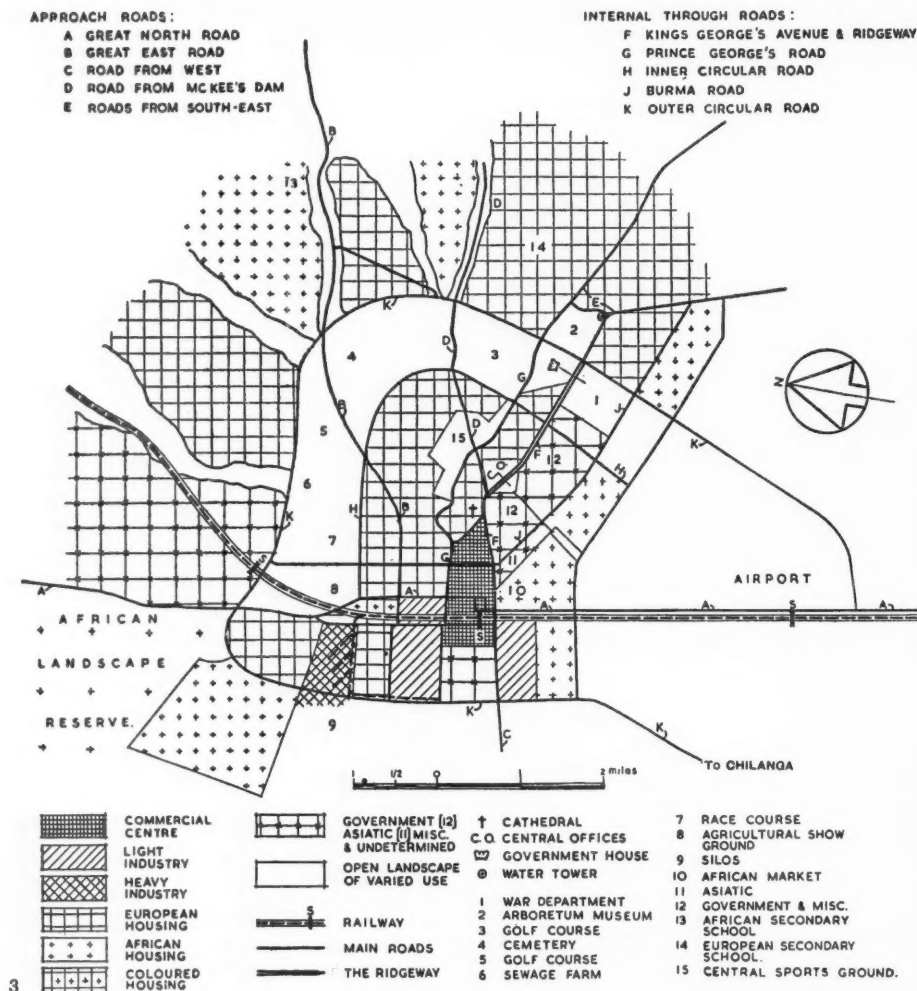
In 1948 Messrs. Bowling and Floyd, of Johannesburg, prepared a more detailed street plan, and last year Mr. G. A. Jellicoe was asked to prepare another plan, allowing for an increase of population to twenty-five thousand Europeans and a hundred thousand natives. Mr. Jellicoe's plan and report, which have been approved and adopted in principle by the Lusaka Management Board, were published in June. He recommends that the whole plan should be reviewed again in five years' time.

Apart from numerous recommendations (of the kind common to all town-planning reports) for new traffic routes, shopping centres and open spaces, and for the control of landscaping and building, Mr. Jellicoe is chiefly concerned with new housing areas, and the principles on which they should be laid out. He has made a serious attempt to ensure that the white, black and Indian communities can be welded into a whole, with each race retaining its cultural integrity and developing its independent social life, without the native communities being forced into an inferior position or deprived of their part in a balanced town life. Lusaka thus provides a welcome exception to the tendency towards complete racial segregation prevalent elsewhere in Africa.

Four new self-contained native townships are



## LUSAKA: PLAN AS PROPOSED



planned, with a population of approximately 25 to the acre and with direct access to the commercial and industrial areas. There are also four new European neighbourhoods, and a proportion of the native population is scattered through these in the form of separate families in domestic service, the density being six Europeans and six natives per acre. They are mostly housed in half-acre 'stands,' each holding a European and a native family, and suggestions are made for the planning of such 'stands' so that the native family has its own compound where it can follow its traditional way of life.

The wholly native townships are planned downwind from the European neighbourhoods, not on hygienic grounds but because of the irritating effect on Europeans of the air-borne sound of the tom-tom, which plays an important part in native ceremonies.

## Praefunktionalismen

There is nothing like the alertness of the smaller West and Central European countries. Take Denmark. A duplicated catalogue has just come to hand of the slide-collection of modern architecture, and its pre-history at the College of Technology of Copenhagen. It was compiled

a few months ago by Professor Kay Fisker, who is well known to readers of the REVIEW. To the catalogue are added introductory paragraphs to the various phases and tendencies, and also detailed bibliographies. The whole is probably done for the benefit of students, the sort of thing students might be handed out in this country as well. But with what startling intelligence and knowledge and care is it done! It is almost beyond belief. A few examples must be sufficient. The bibliography lists Mr. Lancaster's *Drayneflete* as well as the new version of Dr. Pevsner's *Pioneers*, one published in London last Christmas, the other in New York at the same time. But it is equally good on special numbers of THE ARCHITECTURAL REVIEW, 1907, and articles in *Das Werk* or *Byggnästaren*. And as for the slide collection it must fill any student or teacher in an architectural school with envy. Soane has 10 slides, Ledoux 11, Perret 16, Voysey 27, Baillie Scott 32, Otto Wagner 11, Gropius 20, Chermayeff 6, W. W. Wurster 4, the bay region men (Galen Howard, Maybeck, Green & Green) 6, and Frank Lloyd Wright and Le Corbusier of course legion. That Professor Fisker's texts are illuminating, wise and balanced in their judgments need hardly be said.

## The Mechanization of Fun

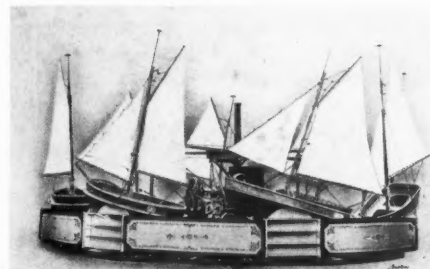


Near the South Gates of King's Lynn stands the town's only statue to a public man. It commemorates Frederick Savage, Mayor of Lynn in 1889-90, and founder of the engineering firm of Savages, who have just celebrated their centenary with the issue of an illustrated history of the firm written by Ronald H. Clark. This is a booklet of great interest to all good Giedionites and other students of the progress of mechanization in the nineteenth century. Frederick Savage was born in 1828 in the village of Hevingham, left home at the age of sixteen to work for a whitesmith and machine maker at East Dereham, moved to Lynn about 1848 and entered the employment of a certain Charles Willett who was styled 'Brazier, Tinplate Worker, Ironmonger, Wholesale and Retail Dealer, Whitesmith and Bell-hanger,' and two years later set up for himself. As Mr. Clark says, many other engineering firms started in much the same way, and Savage's progress from the manufacture of agricultural implements and machinery to steam engines was also characteristic. His first steam engines were of the portable type, but by the late 1860's the firm were making traction engines—chain driven, and steered by a boy on a platform in front of the smoke-box. But the firm's speciality was to be the manufacture of fairground machinery. According to Mr. Clark 'the first recorded example of steam being applied to the fairground was a small portable engine made by the late Sidney George Soame, of Marsham, the next parish to Hevingham, Norfolk, and he used it to drive by flat belt a roundabout at a fair at Aylsham round about the '70's.' Savage saw the potentialities of the idea, and by the eighties was producing steam-driven fairground machinery which combined mechanical ingenuity with a marked sense of fantasy. The 'Thirty Galloping Cockerels' was a fine example,



## MARGINALIA

and so no doubt were the 'Racing Peacocks,' but surely the finest of all was the 'Sea on Land,' illustrated on this page. This was made under patents of 1880 and 1881; the revolving yachts were given a fore-and-aft pitching motion, and a side-to-side roll 'if desired.'



5 Savage's 'Sea on Land' roundabout which pitched and rolled in addition to revolving, patented in 1880.

### DIGEST

From time to time the *REVIEW* will publish digests of the contents of foreign periodicals, giving special attention to articles that bear on the philosophy of modern architecture. Recent periodicals of one country or group of countries will be dealt with in each digest; the first takes those of Scandinavia.

#### Scandinavia

Sweden's *Byggnästaren* No. 17, 1949, is filled with a charming pictorial article by Leif Reinius who takes us for a stroll through the ages and over the earth to see what cultural expressions of different times and creeds can teach us about fundamentals. He writes simply and does something which an English intellectual would never dare to do—he talks about love. But this is his most significant remark: 'We design and build houses and communities for people. What sort of people are we building for? Knowledge about people barely exists. . . . Physiology, psychology and basic study of human beings have no place in schools of architecture.'

The Proper Study receives attention also in Denmark's *Arkitekten* Nos. 36 and 45, 1948, and *Byggnästaren* No. 15, 1949, where considerable notice is given to a lecture which the only Danish Professor of Sociology, Thomas Geiger, delivered at a Town Planning Conference at Aarhus. The lecture caused a sensation and was followed by heated controversy, mainly on account of its attack on Lewis Mumford and his influence on town planners. What the Professor said is provocative in proclaiming that we have no evidence that planning of coherent communities of limited size focused round a community centre is what people really want. It has proved impossible to find his lecture reported in full but the following account is pieced together from the above periodicals.

What Geiger said apparently amounts to

this: 'Hitherto, control over the development of cities has been purely corrective. Now, however, deliberate planning seeks to predetermine form. This reformist planning is idealistic in a dangerous sense, because its foundation of sociological knowledge is so weak that it is mere dilettantism. Such planning is evoked by the authoritarian urge of our day whether named fascist, communist or pseudo-democratic.'

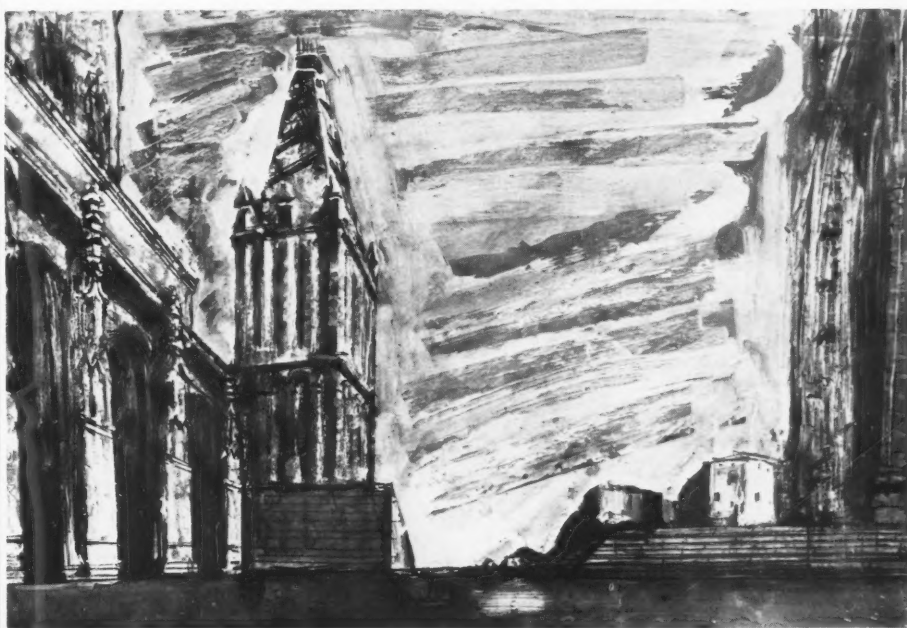
'I was called upon to speak on how sociological factors bear upon town planning. Believing that sociology can be applied in practical ways but being unversed in the sociology of town planning, I therefore soaked myself for some weeks in the Danish and foreign literature on the subject. I found that the technicians concerned had borrowed their sociological premises almost exclusively from Mumford, a writer who supplies not social science but a brand of community politics which they, being out of their depth, overvalue. The significance of Mumford for Danish town planning is manifest in the stir which my attack on him has aroused.'

'As Mumford's teaching does not rest on the results of verifiable research, it manifestly cannot be used as a practical working basis. Mumford and his followers start from the premise that the great town is unwholesome as a matrix of social life, that dwellers in our great

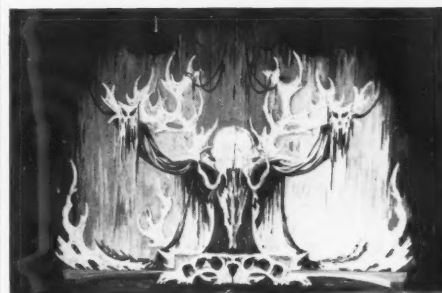
cities are stunted. From this they argue that the large town should be broken down into a series of smaller units in which people can know each other as neighbours and feel themselves members of a community. I do not subscribe to that view. Considering the large town's continued ascendancy over the country town it is hard to believe that life there is really such a trial.'

'I am not opposed to decentralisation in town planning as such. I merely stress my inability to judge its administrative, hygienic and technical merits. Every decentralised area must, of course, have its share of schools and kindergartens, play and sports grounds, swimming pools, libraries and the rest. But I cannot perceive the sociological arguments favouring decentralisation based on the community centre. Contemporary facts do not support the view that people crave more intimate local fellowship. Personal connections are determined by family, school, work, vocation and mode of thought: all circumstances which today are geographically dispersed.'

'The true motive of the sociologist in town planning is to see that towns grow organically and not mechanically. The range of influence of the suburban railway is the real limiting factor of the size of towns today. The technical developments of the last fifty years have all



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At the Musical Festival in Florence this year well-known Italian artists were commissioned to design stage sets for the operas and ballets. 6, a set by M. Sironi for Act II of 'Don Carlos' by Verdi; 7, the set by F. Clerici for Lully's 'Armida'; 8, P. Conti's set for Act III of 'Olimpia' by Spontini.

tended to make the home more than ever the centre of life. Cheap books, radio, television bring into the home all the substance of culture which formerly had to be sought outside it. A survey should be made of the social nexuses people do in fact value, to see how far these are confined to their neighbourhood or are spread over a larger city area.

'It is unrealistic to think of reviving the old local sense of fellowship which rested on social and economic conditions governed by limited mobility of the population. The old village community had indeed its beauty but to revive it would involve going back to the Middle Ages and liquidating all that has happened meanwhile. Folk dancing and the rest, once the expression of popular life, are museum pieces anachronistic to the life of our times. Whoever cannot see that new times must discover their own forms and values is a romanticist and reactionary. Promotion, through town planning, of a background favourable to those local forms which people in fact desire must rest upon factual investigation within each of the vocational groups and media concerned.

'One question is how far people desire localised community life; another is how far the country should, especially in a democracy, desire to encourage localised integration regardless of a spontaneous popular trend in that direction. I doubt the feasibility of stimulating neighbourhood relations in units of say 10,000 inhabitants as proposed by the Englishman Thomas Sharp. Local units are ill-fitted to awaken democratic activity because they possess no functions of appropriate importance. What has cut the ground from under local communities is not faulty design of their political, administrative and social structure but the fact that technical and economic developments have themselves shaped that structure. The scope of the community's life has become very wide. Functions which could once be locally fulfilled now transcend local boundaries. It would appear that by insisting on local autonomy after its foundations have crumbled we should harm rather than serve democracy.'

Clearly Professor Geiger's lecture is important for there is much common sense and intellectual honesty in what he says. Presumably one could label him a New Empiricist in planning. But like all specialists he takes too much for granted. He assumes that people in the western democracies are, in fact, free and that they tend to move spontaneously into the large towns from personal choice and not because, as is more likely in most cases, they are prodded that way by remorseless economic pressure, imposed on them, not by Nature, but by other men.

Leif Reinus remarks during his stroll: 'The architect's architecture and the architect's attitude towards life hang together like David and Jonathan. . . . The underlying aspiration, the inner quality is everything.' And so it must be too with planners, sociologists and every other sort of man-plus-job. The most important, but unanswered, question is: What does Professor Geiger, what does Lewis Mumford, what does any of us, personally want life to be like in this Machine Age? Most of us haven't a clue, and so we are prodded to where we do at least realise we don't want to go at all.

#### A Japanese Architect

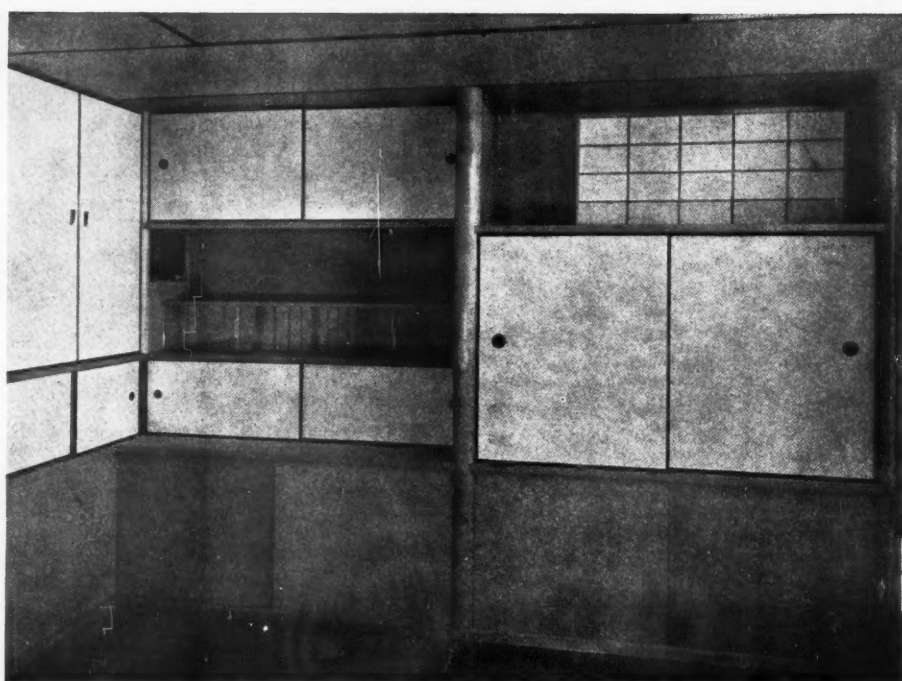
A record of the work of the Japanese architect Isoya Yoshida has been published by Meguro Shoten of Tokyo. The book contains large photographs and plans of seven houses, most of them fairly large, two hotels and a restaurant. The introduction, the titles to the photographs and keys to plans are in both Japanese and English.

Mr. Yoshida's style is an interesting mixture of old Japan and modern Europe. One feels that by far the better element—and the more modern—is the Japanese, with its pure post and lintel timber construction, sloping tiled

roofs, asymmetrical planning and picturesque composition (which is somehow very formal in its calm austerity). The influence of the west shows itself in the heavy, geometrical detailing and the rigid furniture and fittings; it is most evident in the New Park Hotel at Matsushima, the least successful of the works shown and the most European (in the worst sense) in planning and appearance. There is, however, always character and often charm in Mr. Yoshida's houses; especially in their exteriors, where the garden designer with his centuries of tradition behind him lends a hand to blend them with their surroundings. [continued on page 274]



9



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Above, the smoking room of the New Park Hotel, Matsushima, and, below, the living-room of the residence of Okada at Tokyo, both built by the Japanese architect Yoshida (see note above).



*a corridor in the Clarkson Junior School, Norwich*

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505E/53



## In the Public Eye

The disappointingly poor quality of several prominent recent buildings has drawn attention to the need for new measures—or at least for greater efforts—to ensure that those buildings by which contemporary British architecture is likely to be judged are worthy of the best Britain can do.

One such building is the new Ocean Terminal at Southampton, which the Prime Minister opened on July 31. Though it no doubt provides greatly improved landing facilities and more comfortable customs sheds, it can hardly be called satisfactory as a design. It has not even the negative merits of a straightforward engineering job, but is a somewhat pretentious piece of architecture crudely conceived and detailed. Nevertheless, from it many visitors will draw their first impression of how things are done in Britain. Here was an ideal opportunity for calling on the nation's best architectural talent, instead of leaving the design in the hands of the railway's docks engineer and his architectural staff.

Another case in point, of a rather different but equally typical kind, is the new headquarters of the British Council. The large building in Davies Street into which the Council has just moved is one of the office blocks built under what is known as the Lessor scheme, a scheme which has lately been the subject of severe criticism, on æsthetic and town-planning grounds, in these pages and elsewhere. These blocks are built by private capital, under

licences granted by the Ministry of Works, on the understanding that on completion they will be leased to the Ministry for a term of years for use as Government offices. The design is left to the financiers and the architects they choose to employ.

One of the defects of the scheme is that the particular Government Department that is to occupy each building is not determined until a late stage. In the case of most Departments this may be regarded as but a minor defect, only involving a certain amount of expense and delay

11  
12

Left, signpost to English culture: the new British Council building in Davies Street (Howard and Souster, architects). Right, introduction to English architecture: the new Ocean Terminal, Southampton (docks engineer to British Railways, Southern Section, assisted by C. B. Dromgoole, staff architect). See note on this page, 'In the Public Eye.'

[continued on page 276]

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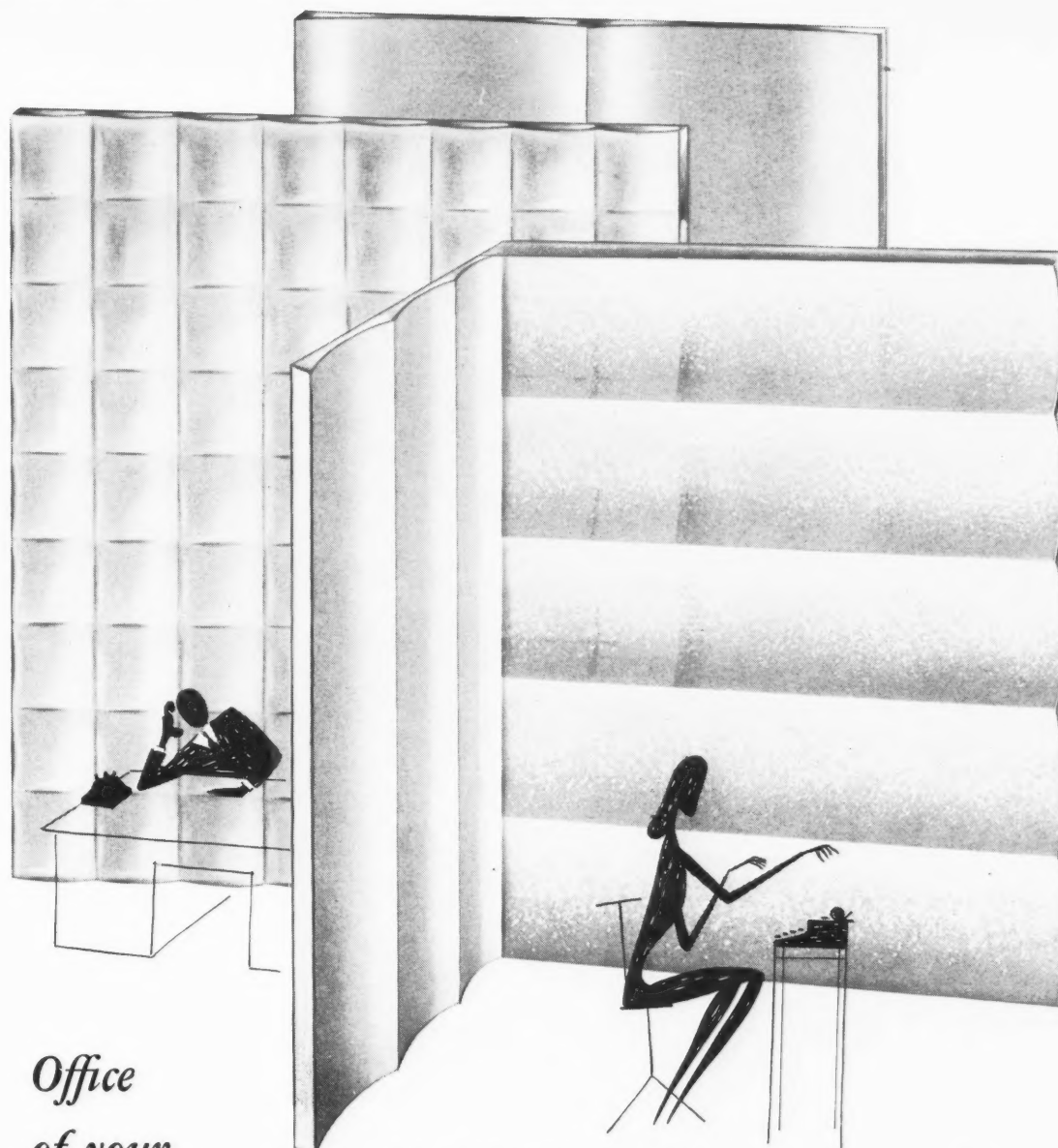
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continued from page 274]

while partitions are moved and other adjustments made to suit the needs of the occupants. But the British Council is not an ordinary Government Department. It exists to represent British culture, and by the fashion in which it is housed British culture will to some extent be judged. It is not enough merely to allocate to it a building containing the right number of square feet of floor-space.

The many foreign visitors the Council entertains will not be impressed by the heavy Georgian-style office block illustrated herewith, and as they pass through its stone doorway, loaded with classical trimmings, with which the financiers that put up the building have seen fit to adorn it and with which the Ministry of Works is apparently satisfied, they will surely believe that British culture has no more ideas than to travesty the eighteenth century. Once more, if so much money is to be spent on a building that will inevitably receive the critical attention of foreigners, here was a real opportunity of designing it with care and imagination, so that it should stand as a permanent advertisement of British design.

The Prime Minister, when he opened the Ocean Terminal, spoke of the growing value of the tourist industry, but Britain wants the tourists' good opinion as well as their dollars, and they will form their opinions, at least in part, from the buildings that strike their eye. The Government has the wish to sponsor good architecture, as we know from the successful efforts they are making over the 1951 Festival. What is required is enough foresight to make

sure that an equally enlightened policy is followed in every case where national prestige is at stake.

#### News from the USSR

Two items of special interest are included in the most recent bulletin of the Architecture and Planning Group of the SCR. They deal with housing progress in the USSR and with the new extensions of the Moscow Metro.

In the first five years after the war (1946-1950 inclusive) a total of 84 million square metres of 'housing floor space' (that is, habitable room space, excluding kitchens, bathrooms, passages, storage space, etc.) will have been built. This represents something like 4 million dwellings (houses or flats) and has to be set against 70 million square metres of 'housing floor space' destroyed by enemy action during the war.

One seventh of the total housing accommodation during these five years has been built by private citizens on long-term State loans provided at low rates of interest. Under a recent decree every citizen is entitled to buy or build a one- or two-storey house for his own occupation, the land being allotted to him in perpetuity. Certain grades of workers can buy prefabricated houses on privileged terms; during the past year, for example, 3,400 engine drivers acquired prefabs which they are paying for by instalments spread over twelve years, and during the last three years 600,000 miners have built two- or three-room cottages for themselves with State assistance in the shape of a free allotment of land and long-term credits (to a

total of 6 million roubles) repayable in instalments over ten years.

The rate of house construction in the Soviet Union as a whole is being allowed to develop faster than most other categories. In the first half of 1949 the volume of house construction increased by 38 per cent., while capital development as a whole increased by 24 per cent.

On January 1, 1940, six new stations were opened on the Moscow Metro. This is the first section of a new circular route, twelve and a half miles long, linking seven main line stations. It brings the total length of the Metro up to thirty miles.

Architecturally the stations are exuberantly designed. They are described as 'underground palaces . . . in every conceivable grand manner except that of modern Western architecture.' Each is different, and some idea of their style can be obtained from the following descriptions taken from *Soviet Weekly*.

Kursk.—'A staircase faced with red marble leads passengers to a circular hall ringed with 14 marble columns. In the centre a huge column adorned with figures. Escalators take passengers down to a white marble hall, with platforms either side.'

Taganskaya.—'36 decorative panels of coloured porcelain, each 10 square metres, dedicated to heroes of the Patriotic War.' The station is crowned with a large sculptural group of 'The Victor People greeting Comrade Stalin.'

Paveletskaya—has a style of 'classical severity.' A hall faced with white, blue-veined marble from the Urals, with 80 columns and bas-reliefs. Also Byzantine mosaics in dark red marble from Georgia. The theme is the 'remaking of nature.'

[continued on page 278]

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continued from page 276]

Serpukhovskaya is in the 'old Russian style,' with bas-reliefs cut in white marble on the theme 'the indissoluble friendship of the Soviet peoples.'

Kaluzhskaya—bas-reliefs dedicated to the guerrilla fighters and heroes of the Soviet Armies in the Patriotic War.

The sixth station, underground entrance to the Gorki Park of Culture and Rest, carries the words of the Stalin Constitution, 'Citizens of the USSR have the right to rest and leisure.' Bas-reliefs, against pale blue colouring, illustrate dancing, skating, an accordion player and all aspects of sport.

#### Correction

In the note 'Live Architecture Exhibition' on page 136 of the August REVIEW Mr. Ratcliffe was incorrectly named as the architect responsible for the design of the Town Planning Pavilion. Mr. Anthony Chitty is, in fact, the designer of this building, as also of the administrative offices, lavatory blocks, garden landscape, entrances and exits, and general street decorations.

#### Selwyn House

'A short history of Selwyn House' is the title of an attractive little booklet published privately by Pilkington Bros., on the historical associations of their new London headquarters.

The present house, built only in 1896, is of relatively less interest than the site which is adjacent to St. James's Palace and overlooks

St. James's Park, and with which the booklet is in fact mainly concerned. In 1543, when the account begins, the land was an open field and continued so till Berkshire House was built in 1630. This subsequently became Cleveland House and then Bridgewater House, and the original Selwyn House appears to have been situated alongside it in what is still Cleveland Row.

Pilkington Bros., Ltd., St. Helens, Lanes.

#### ACKNOWLEDGMENTS

Acknowledgments for illustrations in this issue are due as follows: Cover: drawing by Gordon Cullen. *Painters of the Abyss*. Pages 215 to 220: all illustrations by courtesy of the Trustees of the British Museum. *Report on Brazil*. Pages 221 to 232: 2, 3, R. Landau; 4, 5, Oscar Niemeyer. *Trees Incorporated*. Pages 233 to 248: drawings by Gordon Cullen; photographs: page 237, left, church in Paris, Cullen, Arphot; right, Il Juventude, sculptor, Bruno Giorgi, Ministry of Education building, Rio de Janeiro, Marcel Gautherot; page 238, left, above, Virginia University, Charlottesville, McCallum, Arphot; below, Sorgenfrie, Denmark, from *Denmark Delineated*, 2nd edition, 1824; page 239, top left, San Juan Camp, near Seattle, USA, by Chiarelli and Kirk, P. A. Dearborn; centre, Trentham, Staffs., Whiffen, Arphot; bottom, Villa Garden near Florence by P. Porcinai; page 240, centre, Oxford, Dell and Wainwright; bottom, Buhnrain School, Zurich by Roland Rohn; page 241, top left, House at Wentworth by Connell, Ward and Lucas, New-

bury; top right, House at Weston, Mass., by Karl Koch, E. Stoller; bottom, Kvarnholmen flour mill, Sweden, G. Kidder Smith; page 242, Pampulha Casino by Oscar Niemeyer, G. Kidder Smith; page 243, bottom left and right, Pampulha Casino by Oscar Niemeyer, Marcel Gautherot; page 244, top, The Longha, Valencia, McCallum, Arphot; bottom, House at New Canaan by Philip Johnson, McCallum, Arphot; page 245, top left, House at Chicago by Ralston, McCallum, Arphot; top right, House at Beaconsfield by June Park, Cracknell; bottom left, House at Sao Paulo by Bernard Rudofsky, G. Kidder Smith; bottom right, Cavalcanti House by Oscar Niemeyer, G. Kidder Smith; page 246, top left, Press Association building, Rio by Marcelo and Milton Roberto, G. Kidder Smith; right, House at Sao Paulo by Bernard Rudofsky, G. Kidder Smith; bottom, House in Nasby Palace Gardens by Sture Frolen; page 247, top left, Northern High School for Girls by Ahrbom and Zimdahl, G. Kidder Smith; bottom, Lamont Library, Harvard by Coolidge, Shepley, Bulfinch and Abbot, McCallum, Arphot; page 248, above, Ministry of Education building, Rio de Janeiro; below, House in Brazil by Fernando Saturino de Brito, Marcel Gautherot. *New Neighbourhood at Pedregulho*. Pages 249 to 258: page 249, drawing by Gordon Cullen; pages 253 to 258, photographs by Marcel Gautherot. *San Giorgio Maggiore*. Pages 259 to 262: page 259, by permission of the Trustees, The Wallace Collection; page 260, Ralph Deakin; pages 261 and 262, Dr. Berghinz. *Marginalia*, pages 269-278: 1, Read, Arphot; 11, Galwey, Arphot; 12, British Railways, Southern Region.

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